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# Socializing the Child.

Sarah A. Dynes



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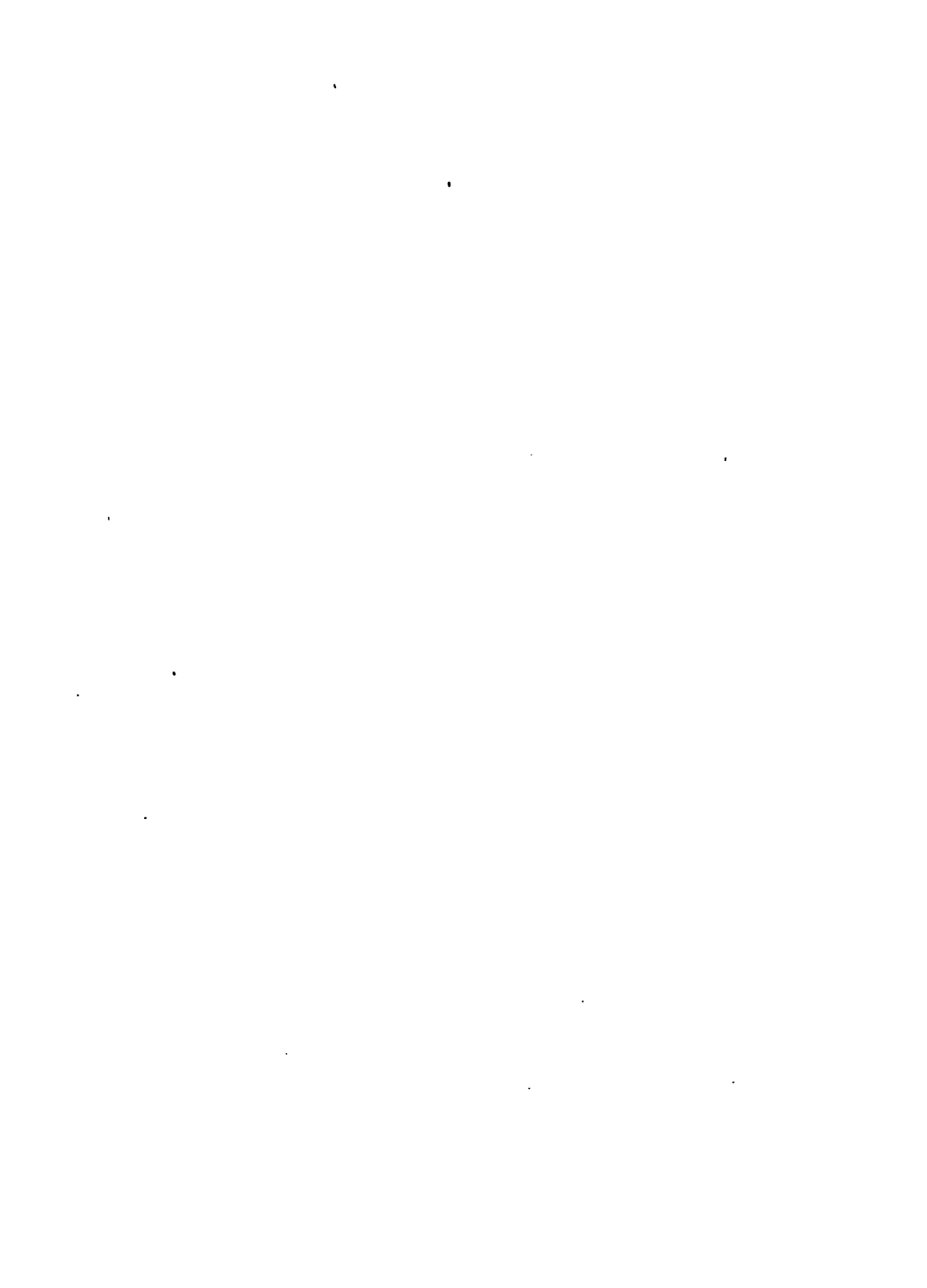


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# SOCIALIZING THE CHILD

## A GUIDE TO THE TEACHING OF HISTORY IN THE PRIMARY GRADES

BY

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## PREFACE

A MARKED characteristic of the new century in all progressive nations is the quickened interest in the child and his education. Owing to this deepened interest in both the nature and the nurture of the child, professional educators are beginning to look more earnestly to history, sociology, psychology, and ethics for guidance and help in their work.

This book treats *certain aspects of social education in primary grades* with the greatest possible simplicity. Especial emphasis is placed upon ways and means of enlarging the child's experience so as to favor the *development of the historic sense*. The various solutions of the problems of procuring shelter, food, clothing; of bearing burdens, of traveling; of exchanging goods and of celebrating holidays, make an excellent background for later work in history. Because each of the various countries selected by the author for instruction in primary grades solves these problems in its own characteristic way the contrasts are conspicuous, and serve as a stimulus to both observation and further curiosity concerning human institutions and discoveries.

Because each school is a center of community life, each pupil can be trained into responsible membership in that community. He can be saturated with the spirit of service and provided with the instruments of effective self-direction suited to his stage of development. The problems there solved reflect the life of the larger society of which the school is a part. In this way the surest guarantee of a worthy

democratic society in the future is secured. The pupil is trained daily in adapting means to ends. He is acquiring neatness and skill in handling materials, tools, and utensils. He is forming habits of order and industry. Upon the solution of such problems and processes society depends.

The demand of primary teachers for aids and suggestions to help them to make more effective use of the "Report of the Committee of Eight"<sup>1</sup> is met by this book. This report states that "A leading aim in history teaching is to help the child to appreciate what his fellows are doing and to help him to intelligent voluntary action in agreement or disagreement with them." To carry out these aims the report advises continuous attention in each of the grades to events in the past which the pupil can understand and also to contemporary problems suited to his intelligence. The various fields of human activity must be drawn upon for these events — political, industrial, social, educational, religious, and no one of them should exclude the others. See introduction to the report, page x.

The inexperienced primary teacher who is not a specialist in history asks: How can I determine which events of the past are suited to my pupils? How am I to know which contemporary problems are within the range of their intelligence? What are the natural processes of a child's mental life? How does his mind work upon the material presented to it? What are the outward signs of these mental processes, and how may we recognize them in our daily experience with children? What criteria will help me to decide how to adapt historic material to the needs of primary children?

<sup>1</sup> The Study of History in the Elementary School. A report to the American Historical Association by the Committee of Eight (1909). Charles Scribner's Sons, N. Y.

Answers to these and many other practical questions are given with concrete illustrations in this book, which is not written for the initiated few, but for the interested many, who are alert and eager for concrete suggestions and practical guidance. Technical language is avoided wherever it seems possible to do so.

In Part I, a careful analysis is made of the child's experience. The function of the imagination in the learning process is described and illustrated. The instincts and interests of children are discussed and tabulated. All discussions are based upon the most recent thought with which our ablest psychologists and specialists in child study supply us.

Practical suggestions for the use of the sand table, pictures, and construction work, as well as the type lessons, are given to show how the theory is carried out in practice. By a careful study of Part II the teacher sees how time may be saved by unifying the various kinds of work done in primary grades. All the material selected and all the suggestions for directing the child's activities so as to lessen haphazard work and secure more systematized and better organized results have been tested repeatedly in daily work in primary grades.

The book is an outgrowth of personal experience in every grade of school work in both rural and city schools, together with much observation of able teachers and practice teachers. No teacher is a perfect teacher, but all teachers can profit by the best examples which come down to us from the greatest teachers in all ages. The utmost we can do for each other is to give the results of personal experience.

I am deeply indebted to my students in the East and in the West, whose inspiration has made the work possible. To one of them, Miss Nellie Lair, who is now a colleague,

I am especially indebted for generous and valuable service in preparing the type lessons for grade one and in the criticism of the manuscript. If the book proves to be suggestive, instructive, or stimulating to those engaged in teaching in primary grades, the author will be amply compensated for the work.

SARAH A. DYNES.

STATE NORMAL SCHOOL, TRENTON, N. J.  
June, 1916.

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## **PART ONE**



## Chapter I

### INTRODUCTION

A CHILD can see in any person, object, social group, or situation only what his personal experience brings the power of seeing. When he enters the first year of the primary department, he is living in a very small social world. His interests are centered largely in the present and in the hero in the concrete. For instance, he admires the carpenter who saws and hammers, the man who manages a boat, the motorman who controls a trolley car, the policeman, and the expressman who brings packages, because his sense experience has embraced the activities in which they are engaged. Father is his greatest hero. The home, the street, and the school constitute his universe.

Limitations  
of Primary  
Child's  
Sense Ex-  
perience.

It is impossible for the child to picture society of other countries and other times until he has first learned to observe the simple, conspicuous elements in society about him, impossible for him to grasp the significance of events of the past until he has some conception of organized society as it exists to-day. Consequently, the first step toward laying a foundation for the future study of history and of other social subjects is to deepen the child's appreciation of the human relations with which he is already familiar, in other words, to socialize him.

To Social-  
ize the  
Child, the  
First Step  
in History  
Teaching.

The teacher of primary grades knows that in all civilized communities we have division of labor, coöperation in various forms, and regularly organized society so that our lives may become richer and better than they could possibly be if each individual attempted to live in isolation, or tried to supply all of his own needs. She has arrived at this understanding of modern society in many different ways: through personal observation; through the rendering of services to the community; through conversation with others; and through the study of history and the social sciences. The primary pupil, however, has no such point of vantage from which to view the life around him. No child of this age can grasp the far-reaching benefits of organized society, but he can be led to appreciate the value of a policeman in the concrete instance where he helps the lost playmate to find his way home, or to realize the service rendered by the splendid fireman who saves a burning house. He can understand that there must be some one to turn the rope as well as some one to jump over it, and that a child who wants to choose every game and to take the best part in each deserves to have no playmates.

It is partly by observation, partly by actual service in the family, on the street, in school, and in the community that the child learns why individuals "work together" to accomplish certain results. He can be led to see how the home helps the school; how the school helps the home; how both help the neighborhood and the town or city. The first three years of school life offer many opportunities for pupils to render in the home, in the school, and in the community, actual service appropriate

Beginning  
with  
Child's  
Immediate  
Environment.

to their stage of development. The faithful performance of such service helps to develop in each child a sense of individual responsibility and leads him to take the first steps in appreciating the sacrifices that have been made and the price that has been paid for the blessings and privileges that others have passed on to him.

This process of socializing the child not only gives the background necessary for the intelligent study of history, but at the same time trains for good citizenship, since coöperation, or union of effort for the common good, is the very essence of good government from the democratic point of view.

Beginning with the immediate environment of the home, the school, and the town or city, the work of the first three grades should gradually widen the horizon of the primary child's conscious life. He should be given an idea of men of primitive times, how they lived and what we owe to their hardihood and perseverance. His interest should be awakened in boys and girls who live in places very different from his own country, who dress differently and play differently. Stories of great men of other times, especially of men connected with the history of our own country and whose deeds many of our holidays commemorate, are a form of history especially adapted to the primary grades.

**The  
Gradual  
Widening  
of Child's  
Horizon.**

This book outlines in Part II subject matter adapted to the first three years of school life. In the first year emphasis is placed on what the child can actually see, touch, hear, make, or do. His observation is directed to the simple social and industrial relations in which he lives. His home

**Summary  
of Subject  
Matter of  
the Book.**

life is contrasted with the home life of the Indian and the Eskimo to deepen his appreciation of his present surroundings.

The subject matter of the second year enables the child to see how people lived when there were no farms, no stores, no homes, no tools. He is then gradually led to see how the elementary phases of material progress became possible. He learns what the first tools of primitive man were like; what are the advantages of fire; how animals were domesticated, and how crude were primitive methods of transportation and burden bearing.

In the third year, the child is introduced to some of the world's great leaders of long ago — to Joseph, Ulysses, Alexander the Great, and Columbus, for instance. These are recommended by the Report of the Committee of Eight as suitable material for the third grade. In addition child life in other lands is presented to stimulate the child's sympathy with the nations from which Americans have come.

In all three grades suggestions are given for celebrating national holidays so as to make such celebrations a natural outgrowth of the daily work. The type lessons, practical suggestions, the problems set and questions asked, should prove stimulating to a teacher. The book illustrates how instruction in elementary civics may be combined with language, drawing, geography, nature work, the celebration of holidays, and the appreciation of some of the world's heroes of history. The child's independent seat work is a natural outgrowth of the wholesome interests to which the daily work makes a strong appeal, and thus it reinforces the regular work.

## Chapter II

### THE TEACHER AND THE CHILD

ONLY those who know how to play with little children should attempt to teach in primary grades. Therein lies the supreme test of one's ability to understand them. Can you remember how as a child you played out in the woods, or down on the beach, or up in the attic, or out in a vacant lot, or up in the hayloft? Have you in your maturer years experienced genuine pleasure in observing other children playing in a similar manner? Have you sufficient comradeship with children to get yourself invited into their inner circle away from the older members of the family? Can you sit with them as a welcome observer, giving suggestions and criticism only when the children themselves ask for them? Have you that sincere respect for the child's individuality and for his genuine intelligence which prevents you from using condescending "baby talk" when you address a child, and which restrains you from showing an assumed liveliness of manner in dealing with children? Can you listen to a child's griefs, when others think them of no consequence, with the serious attention and sincerity which is his proper due? Is it easy for you to show consideration for children in ways that they do not resent? Are you careful not to censure the child publicly for spontaneous utterances, even if

Sympathy  
with Chil-  
dren a  
Necessity  
to the  
Teacher.



they happen to be contrary to the conventions of adult society? Do you expect from a child an unnatural degree of self-mastery, and praise him in public or expose his failings?

The primary teacher who can answer the first four questions in the affirmative knows far better than any

verbal description can portray how free, unrestrained play increases the child's capacity for invention, stimulates his imagination, and deepens his whole life. Such experiences are far better for his mental development than any so-called children's game which is devised or promoted by mature persons.

A child plays most enjoyably, most effectively, with a few children of his own age. At such times he has the opportunity to think out something of his own. The teacher should refrain from supervising games or directing dramatic personation unless the children seek and request help. Then the help should come only by way of *suggesting* possibilities. The invention should be the children's very own if it is to be of most service to them and prove a real source of joy.

Play of this free type reveals the traits of character and the dispositions of the children. Here, if anywhere,

the primary teacher can observe each child's treatment of his playmates, his inclinations, his ambitions, his inventiveness, his merits in various directions, and his failings. All may be discovered by the trained sympathetic observer. How much can be seen will depend upon what the observer brings with her. The power to understand the inner nature of children is evidence of psychological maturity.

**Value of  
Free Play  
to a Child.**

**Play  
Reveals  
Character  
to the  
Sympa-  
thetic  
Observer.**

Not every one can attain to this degree of maturity. Some people are by nature and training unfitted to interpret the actions of little children. One such type of person shows her deficiency in the lack of insight necessary to discover the real causes for a child's actions or behavior. She is unable to discern the various combinations of the child's different characteristics. She may be, and often is, a very conscientious person with a zealous fidelity to duty and the best of principles. She wishes children well. She wants to do her "whole duty" by them, no doubt, but she is so utterly blind where child nature is to be judged that she blunders constantly in one direction or another.

For instance, she may see a child observing his reflection in a mirror. It interests him. He is simply trying to get a clear-cut impression of his own identity. But the *dutiful* adult says he is *vain*. Or he spontaneously utters a judgment, a correct one, too, based on the evidence of his own senses without any thought of its relation to others, — disparagement does not enter into his thought process at all, — and she pronounces him *rude*. He has difficulty in distinguishing between the subjective and objective worlds of his experience, and he makes statements which to her adult way of looking at things are untrue, so she charges the child with *falsehood*. His sense of private ownership in property is undeveloped. If he appropriates what is accessible, she charges him with *theft*, and is unnecessarily alarmed about his future. Just imagine the effect of all this upon a finely sensitive child, easily wounded! Such a child feels the slightest mistrust, the smallest unkindness, the least act of injustice,

The  
Unsym-  
pathetic  
Observer.

(1) The  
Dutiful  
Adult.

and any contemptuous ridicule leaves upon him a lasting impression.

There is still another type of woman who fails to get near the child — the person who approaches little children with pompous tread, with a cold, searching eye, and with a “world-sufficient-unto-itself” air. She inspires either hatred or fear, — the two emotions which are responsible for most of the misery in the world. Such a person lacks the imagination to see how her conduct affects little children, because she lacks greatness of soul. It would be utterly impossible for her to understand either the joys or the sorrows of the child’s heart. Not unless she were born again, and the gods were kind to her, could she become sympathetic with children or fit to lead them.

The primary teacher must know how to interpret children’s play, their serious moods, their dreams and aspirations, their faults and their dangers. She must know how to give indirect suggestion and put the child at ease. Then she can put new courage into his heart by her strong, kind words, or shed light on his perplexities by her wise ones.

A teacher will easily become a favorite with children if she can tell with epic smoothness stories which have been selected with reference to their consistent objectivity and clear comprehensiveness. All experienced story-tellers will tell her to select a story with *action* in it. Stories full of action — great, good, heroic actions — and supernatural traits attract the child. He likes stories filled with the richness of power which comes from life, embodied in concrete shape so that it may be sensibly perceived. It is in this

roundabout way that he comes to understand emotions and sentiments. The child combines in himself idealism and realism, and that is the combination found in epic national poetry. This is why such poetry appeals to him so strongly. He will probably want to hear the same story innumerable times, because he has an unconscious need of assimilating thoroughly that which harmonizes with his stage of development. His imagination is incessantly creating and reconstructing; consequently he needs full, entire, and deep impressions as material for such mental activity.

The primary teacher must remember that not all humor appeals to children. A simple anecdote presenting a humorous situation doubles them up with laughter. But they have no relish for the ironic type of humor. Comic psychological stories about children seem stupid to a child. He has not the necessary maturity or experience of life to enable him to appreciate them. The tale that will leave an impression is the tale full of life, with action or surprises, simple in style without any noticeable moral.

The  
Humor  
that Ap-  
peals to  
Children.

When one can tell such stories exceedingly well, one will have bridged the gap between the adult and the child and have become worthy of his esteem and friendship. The teacher's labor will be richly rewarded by additional joy in living, as well as by greatly increased power in enabling little children to understand themselves and to interpret the world about them. She will have the satisfaction of learning that the mental food which is most attractive to a child is also for him the most nourishing. She is then well on her way to a just comprehension of

Stories as  
a Link  
between  
Adult and  
Child.

the conditions surrounding child life and of the fundamental principles upon which all good teaching must be based.

Such intimate understanding of children as has just been described will give the teacher a first-hand knowledge that will be of paramount importance in all future work related either directly or indirectly to child development. No treatise on child study can be understood except in terms of one's experience with children. This experience will vitalize what is read, increase one's sensitiveness to the child's expressive acts, and serve as an index to the child's real nature and needs. It will enable one to learn much from every child with whom it is her privilege to live, and consequently she will be of greater service to children in general.

The next step in widening one's experience of children is to look at them through the eyes of a person who is gifted in interpreting their actions. This will give the primary teacher an opportunity to compare her own insight with that of another, and will suggest new ways of interpreting child nature. The possible number of children of different types that one may know will be greatly increased by this means. Every lover of children may have her sympathies aroused by means of a good story about children.

A clever story of this type written in the last twenty-five years is "Emmy Lou; her Book and Heart," by George Madden Martin (McClure, Phillips & Co., New York, 1902; copyright now owned by Doubleday, Page and Co.). "Emmy Lou" is a book of unusual charm, and from a pedagogical point of view deserves a place in

Books  
as Inter-  
preters of  
Child-  
hood.

the private library of every teacher. It deals with school life from the entering class to the close of the high-school course. The book shows how many opportunities the school offers for indirect instruction in social virtues and brings into clear view a child who is exceedingly miserable because she is not understood either at home or in school. She is easily mystified and perplexed and adapts herself to new situations with great difficulty.

From the description of Emmy Lou's confusion in regard to the meaning of words and her distress in various trying social situations in which she is placed, the teacher can infer the difficulty that a pupil has in studying history in the higher grades when the foundation has not been well laid. She will also realize the child's sore need of sympathetic guidance by a person who knows the end from the beginning. The book will help primary teachers to appreciate why the primary grades must prepare for both the vocabulary and the ideas that are to be used later in their study of history. It shows that genuine personal desire, when keen, will induce even an Emmy Lou to put forth strenuous efforts. The concrete elucidation makes the reader feel the necessity of searching diligently for the child's needs, and the value of setting definite concrete problems to be worked out on the sand table, or through some other form of construction work. Not until the teacher finds a motive for work that makes a strong appeal to the child can she hope to secure that active, interested, concentrated attention which will stimulate children to persevere to the end of the task for the sake of the purpose which seems so desirable to them.

## Chapter III

### THE CHILD'S EXPERIENCE

MODERN psychologists tell us that what will interest a child at any stage in his career will depend upon the past history of that particular child and the nature of his experience. To ascertain how to lay a foundation in the primary grades for the study of history and other social subjects, we must first learn the character of the experience that primary children have had, for good pedagogy demands that all instruction begin on their *plane of experience*. The child's experiences are concrete, not abstract; simple, not complex; immediate, not remote. Consequently, history conceived as a record of impersonal events with their remote causes and effects lies wholly outside the child's plane of experience.

A child of five or six can get no adequate sense of chronology. When he enters school he cannot count up to one hundred and, of course, has very little experience of intervals of time. He may know the difference between "yesterday" and "tomorrow," or at least these can be made comprehensible to him. By having his attention called to the repetitions of their occurrence at regular intervals, he can gain sense impressions of them. He may know that baby sister is younger than he, and that mother is older than either. He has heard the expression "a long

The  
Child's  
Experi-  
ence as a  
Basis for  
History  
Study.

The  
Child's  
Lack of  
a Time  
Sense.

time ago," in his stories, and some day he will ask, "How long is 'a long time ago'?" When he does, it will be an indication that he has begun to take an interest in "time." That interest must be fed and encouraged, but it cannot be hurried. The time sense develops very slowly and needs objective assistance. When the child has a personal interest in time, the teacher can help him to expand and enrich it. Until a child has a sense of the process of time, or of conscious intervals of time behind him, he can have no definite *historic consciousness*.

Historic conceptions rest upon the following: (1) the sense of cause and effect; (2) the sense of the social unit; (3) the sense of time; and (4) the sense of the value of a true record. When these concepts first appear in the child's consciousness, they are vague and crude in form. All advance together. Any one of them may lead for a time, and then another, but no one develops very much more rapidly than the others. The child's interest in a true record and in historical time is seldom strong before ten years of age, unless these elements of the historic sense have been stimulated and guided by careful instruction.

Elements  
of the  
Historic  
Sense.

Historical dates are understood by few children under thirteen. One day during the morning exercises, a child in the third grade who volunteered to tell his class something about George Washington made this remarkable statement: "George Washington was the first man that ever lived." He was then asked by his teacher to tell what made him think so. His reply was, "Because he was first in war, first in peace, and first in the hearts of his countrymen." The reply shows that he was deficient in more than one element of the historic sense.



His classmate who added, "That can't be true because we have a book at home that says George Washington married a widow, so there must have been a man ahead of him," had a better developed *historic sense*. The second boy had gained the power to infer, a capacity which can be hastened by judicious training. However, the expression "a book at home" is not quite definite enough to indicate that even he appreciates the real nature of a true record. It is quite possible that the first boy neither knew nor cared *who* said "Washington was first in war, first in peace, and first in the hearts of his countrymen." He probably did not know *when* it was said, under what circumstances it was said, *where* it was said, or whether it was true or not. The second boy can make some legitimate inferences, but a statement in print in a book is probably a *true statement* to him. He has not yet realized that books, as well as boys, can make inaccurate statements.

The experience of a child of six is farther from that of a child of ten or twelve than the latter's experience is from that of a youth of twenty-one. When the adult student of history endeavors to gain an impression of the past that shall be true not only to life, but to life that has been lived by real people in definite places during designated periods of time, he knows that the impression should be true in feeling, in motive, in character, in proportion, and in perspective. Or, if he visits a legislative body, he finds the procedure there filled with meaning because of the nature of his experience. Let us suppose that a primary child accompanies him. How would the phenomena before his eyes impress him?

A Child's  
Under-  
standing  
of Phen-  
omena  
Limited  
by his  
Experi-  
ence.

Would he not be blind to both the facts and the factors that enlist the closest attention of the adult? The child and the adult may be looking at the very same phenomena, but they view them from different planes. Their responses differ. The whole idea of representation in government, of passing a bill, of making a motion, and especially of controlling different sections of the country, is something entirely outside of the primary child's life plane.

If we were to analyze the nature of his difficulty, we should find that it is not merely a matter of the meaning of words, although most of them would be without significance to him. It is a question of complex, unseen, and unsuspected relations. It is a question of motives affecting a large social organism of which the child has little apprehension. It is a question of generalizations for the construction of which there are basal particulars still unknown to the child.

It is quite evident, then, that the child's attitude toward history differs materially from that of the adult. The child in the primary grades is living in a little world of his own which as yet is quite lacking in perspective and in proportion. His critical sense is so little developed that his historical imagination cannot develop rapidly. He can admit into his picture of far-away times or distant scenes the familiar surroundings of his everyday existence without any feeling of incongruity. Things of the outer world gradually assume shape for him only as he comes to know them through personal experience. Any attempt to force upon him the abstract, the complex, or the circuitous will result in failure. He is not ready for

His Under-  
standing of  
History  
Similarly  
Limited.

knowledge in this form. Some children enter the primary grades without knowing the right hand from the left. They have no conception of north or south, east or west, valley or mountain. Some do not know whether or not a book in their hands is right side up. They may have fairly good control of arms and legs, and at the same time be so "pudding-fisted" that they handle a pencil as if it were an unwieldy club. Surely maps are out of the question for them, but personally conducted tours are in place. From well-conducted excursions they get sense impressions and imagery to be used later in representative work.

The primary teacher's first aim, then, will be to make sure that the pupils under her guidance have every opportunity to get vivid sense impressions as a basis for comparisons and inferences. The primary child's plane of life is one of activity, not reflection. He is more interested in appreciations of the external and the objective than in the subjective. He is not given to introspection. What he really gets out of any subject is the *images* formed by *himself*, and all imagery is made out of the raw material furnished by sense perception. Success in history study is dependent upon rich, concrete imagery. Gesture, pantomime, and dramatization help to secure imagery and to stimulate expression. Construction work suited to the child's stage of development is of great value in helping the child to gain clear-cut, definite images. Pictures, stories, and anecdotes are of value. Perception and expression are closely related in the process of learning history. When a child enters the primary school he becomes a member of a "social

How a  
Child Ob-  
tains the  
Images  
Necessary  
for  
History  
Study.

group." This new experience of social life with children of his own age and stage of development furnishes an excellent basis for gaining ideas of "the social unit" which is one of the elements of the historic sense.

We may conclude then :

1. That a child can interpret only such knowledge as touches closely his own experience, and that his interests are largely in the immediate present. Summary.

2. That the material which feeds the child's present desires and illuminates and interprets present environment for him is legitimate history to present to the child in the primary grades.

3. That the child is always in direct contact with present social life at home and in school, and he can become socially efficient in it only through the exercise of certain appropriate social activities.

4. That dramatic expression should be encouraged in all grades of primary work in every possible way. History lends itself easily to such treatment, and the value of it can scarcely be overestimated. It develops the sympathetic imagination and lays a foundation for tolerance, compassion, charity, and a genuine appreciation of humanity. It stimulates a desire to emulate the heroic and the noble in human conduct.

5. That we should in primary work avoid depending upon interests rooted in time and space until concepts of time and place have been developed by school instruction.

## Chapter IV

### THE CHILD'S NORMAL INSTINCTS AND INTERESTS

THE teacher in the primary grades must take advantage of the child's desire for intercourse with others, or

**The Child's Communicative Instinct.** his *communicative instinct*. He wants to talk to parents and grandparents, to uncles and aunts, to brothers and sisters and playmates, to his nurse and to his teacher. He wants to tell them what he has done, what he has seen, what he has

felt and thought ; and he wants them to tell him not only their own experiences, but also what other persons have done, in other times and in other countries. He desires intercourse with other lives. If this communicative instinct is to make healthy growth, the balance between the two desires, to talk and to listen, must be well maintained. The teacher should give the child plenty of wholesome things to talk about and should systematically encourage free conversation.

The teacher should also take advantage of the child's desire to identify his life with the lives of other people, or other living things. In his play he is frequently pretending to be some grown-up person

**Dramatic Instinct.** of his acquaintance, some hero of history, some traveler, some adventurer, some giant, dwarf, or fairy, or some animal, wild or tame. He enjoys having playmates, but, if they are not present, then a doll or a toy animal

must for the time being become endowed with life and assume the part of playmate, and thus become his fellow actor. This is a manifestation of the *dramatic instinct*. As the child indulges these natural instincts, he goes out of himself by means of sympathy and imagination and participates in the lives of others. When the primary teacher of history tells the children about people of other times and in other lands, she must give them abundant opportunity for *acting out* what they are learning. No matter how crude the histrionic efforts may be at first, the children will gain from them a vital interest in the subject dramatized.

The teacher's clue as to the pupil's attitude toward any material presented for his instruction, is the nature of that pupil's response. She must endeavor to learn from the character of his response what the pupil's individual activities mean to himself in terms of his own mental endowment, so that she may give him intelligent and sympathetic guidance in enriching his experience and in causing it to become more adequate to the situations of real life. She must strive to discover both the sentiment and the intellect of the child in his own expressive acts, so as to secure a vantage ground for successful teaching. Even a teacher who is quite inexperienced in observing young children can readily see that normal children like to talk and listen ; to act out or make believe ; to draw, paint, and model ; to dance and sing ; to know the why and the how of things ; to construct things. The primary teacher's success depends in a large measure upon the way she fosters and encourages the growth of desirable instincts and interests.

The  
Value of  
Observ-  
ing the  
Child's  
Re-  
sponses.

Such instincts manifest themselves in various ways, but chiefly in what is commonly called "children's play."

**The Need of Self-expression.** Every experienced teacher knows that a child's *play* is for him a *very serious occupation*. Consequently, the wise primary teacher models the work of the school as much as possible on the lines which children spontaneously follow when at play. If a child is to grow, it must be by his own efforts. No one can exercise his limbs except himself. Unless he does it himself, it can never be done. In a similar way his own exertions develop his mental and spiritual powers. Consequently, the habit of doing things for himself by himself, of expressing himself, must be built up. The child needs to become accustomed to sincere, fearless self-expression.

**The Country Child's Opportunity for Expression.** When a child's natural instincts are suppressed, his wholesome development is retarded. The country child is, as a rule, permitted to yell, to pound, to hammer, to run, to jump, and to dance, because he may do all these things without interfering with the comfort or convenience of neighbors. He can easily come into close quarters with field and stream and forest. He can play on the grass and pick flowers and berries and nuts. His playgrounds are as large and as varied as he chooses to make them. If he is brought up in humble surroundings, he is trained in assuming responsibilities and in obeying promptly. He will probably really enjoy work of a practical nature before he enters school.

The city child brought up in a crowded tenement or poorly constructed flat has no such opportunities. His playground may be on top of mother's bed or under it, or

in the back alley where the garbage is placed. He seldom knows what would happen were he to scream with all his might because the rights of neighbors must be considered. The delights of pounding, of hammering, or jumping or running, or even dancing are seldom sufficiently familiar to permit normal development. His natural instincts are suppressed daily, and consequently his wholesome growth is retarded. If he has one room in which he may play, or even a sand pile, he is fortunate. His opportunities for genuine childish fun and frolic are too limited to permit his full, free development. In such cases the school should supplement the home and give the child, so far as possible, what his interests crave.

**The  
City  
Child's  
Limita-  
tions.**

The children of the well-to-do, professional classes usually hear good language in their homes and see models of good art on the floors and walls of their own residences. Such a child has the privilege of listening to good stories and good music. He gives parties and attends parties. He spends a portion of the summer at the seashore or the mountains with intelligent adults who delight in directing his observations, so as to help him to get some idea of place relations. He has many opportunities to learn how to be polite and courteous in manner. His interests ought to be wider and his vocabulary larger than those of the other children described above. In what direction will his shortcomings lie? Has his development been retarded in any way? Does he want to find out things for himself? Is he inventive? Is he persevering? How about his sense of responsibility? Is he selfish? Is he domineering? Will he obey instantly? Or will

**The  
Child of  
the Pro-  
fessional  
Classes.**



he come after a while? What can he make, cut out, or saw, or act out? Can he use hammers with ease? Of course good food has been provided for him, but has he assimilated nourishment from it? Or is he anemic? What kind of muscles has he?

Some such inventory as the above each teacher must make for herself and govern her procedure by what she learns, because physical endurance, muscular strength, nervous control, general intelligence, imagination, and receptivity, all help to determine what should be done next and what should be avoided. Unless a child can be induced to choose a task and concentrate his attention upon it and keep at it until it is completed, there is little chance for healthy growth.

It is natural for an individual to be dominated at different times by quite different impulses and ideas, but unless each stage prepares for the next, there is a loss of efficiency. When the *fullest development* of the personality at each stage is hindered, the consequences may be serious. Any impulse that is not given some sort of outlet or replaced by another may result in hysteria, diseased will, insanity, etc. Interests are mental states closely identified with personal development. The abnormal mind and the unhealthy mind may result from too much seclusion. They may be due to allowing one idea or passion to rule. Varied interests and a social environment accelerate wholesome growth. Find out what the child's needs are, in what direction real growth needs to be made, and stimulate him to choose problems that will lead to that end.

To work vigorously, to do well whatever he or she undertakes, is what brings real joy and real growth to a

child. In finding out what are the normal interests of a child at any given stage in his development, which are ripening, which are declining, the inexperienced teacher can gain assistance from the written records of other observers, such as Mrs. W. S. Hall, Milicent W. Shinn, W. Preyer, Earl Barnes, and G. Stanley Hall. She can also gain much from experienced interpreters of child life; *e.g.* John Dewey, James Sully, Irving King, Edwin A. Kirkpatrick.

Aids to  
the Dis-  
covery of  
the  
Normal  
Interests  
of  
Children.

The following tabulation of children's interests is based on King's interpretation of "Studies of Children's Interests" made by careful observers. It is given here in the hope that it may serve to impress upon the mind of the primary teacher that the activities of each stage of childhood make possible the activities of later stages, and really condition the adequate performance of the functions of maturity. The tabulation sets before us a general view of the possible natural resources of children between the ages of two and half and twelve years. It may help the primary teacher to secure a standard by which to determine the possible needs of children. This experience of fellow teachers and of competent observers of children can only point out what to expect, or what may be there. Nothing less than the history of each child and the nature of his experience can determine what actually interests him here and now. Consequently, the teacher must explore the contents of the minds of the children who compose her class before she can determine what does really interest them and in that way secure a point of contact with their minds.

**A TABULATION OF THE INTERESTS OF CHILDREN****I. First Period of Childhood (from two and one half years to six or seven years).****A. Distinctively a play period.**

1. Child at first does not differentiate self from activity and the object or objects that occasion the experience. This is impulsive expenditure of energy.
  - a. Mere activity is of absorbing interest.
  - b. Activities are more real than the objects which suggested them.
2. Possibility of play as distinct from mere impulsive activity due to growth of an image abstracted from the activity.
  - a. Questioning age begins.
  - b. Child has strong interest in the real experiences of world immediately about him.
  - c. He is interested in the myth, because it helps him to interpret the situations in which he is placed.
  - d. He is interested in mimic plays and reproductions of simple social activities.

**B. Tendency to run away.**

1. Tendency from the age of two to four seems to be aimless, no consciousness of danger. The activity is almost reflex.
2. Tendency from the age of four to seven seems to be due to a feeling of restlessness and a craving to rove and to escape the unpleasant.

**C. Characteristics of games played between ages of three and six.**

1. They are rarely spontaneous.
2. They tend to be individual but not competitive.
3. At about six years of age, amusements begin to center about objects serving as means to arouse impulsive

*Note.*—This tabulation is based upon the discussion of children's interests in "The Psychology of Child Development" by Irving King, University of Chicago Press, Chicago, Ill., 1903, and is made with his permission.

action — the objects used symbolically. Imitative games appeal strongly to the child of six, and more strongly to girls than to boys.

4. Between the ages of six and eight the interest in guessing games and riddles is strongest.

*D. Collecting instinct weak.*

1. Articles collected are easy of access — spools, broken china, etc.
2. There is no definite purpose — crude, groping, scrappy.

*E. Degree of control.*

1. Child of four or five is master of certain motor reactions and sense adjustments.
2. As a rule, he is fairly well adjusted to the requirements of his own social group.
3. He is master only of the larger bodily movements, — finer adjustments not yet acquired.
4. Power of attention is uncertain. The imagery is flitting. Attention within the limits of a given image constant but interrupted by constant change of images.
5. He has little grasp of an activity as a whole or as related to its setting. To a child at this stage one detail or salient feature is emphasized.

*Illustration:*

To shoe horses is blacksmithing.

To wash dishes is housekeeping.

6. At the age of six or seven he reaches a transition stage. He comes into a broader and more confusing environment.

**II. Second Period of Childhood (from six or seven years to ten years).**

*A. A period of bewilderment and lack of adjustment.*

1. Child's energy may be largely consumed in effecting finer motor adjustments.
  - a. Child's interest in details begins.
  - b. The element of skill is now seen to have importance.
  - c. The element of success has value for him.

2. Keynote of the period seems to be an effort to get control or mastery not of self but of his objective environment.
  - a. Interest in stirring biographies.
  - b. Interest in stirring events.
  - c. Desire to be a soldier to fight for country.
- B. Tendency to run away during this period due to :
  1. His impatience under restraint.
  2. The fact that his home life seems to him to be unresponsive to his needs.
- C. Games of this period.
  1. They are still exclusively individual, but the element of competition enters.
  2. Significant features of the games of this period are :
    - a. Motor coördinations.
    - b. Exercise in sense judgments.
  3. 

{	Imitative games still have interest for boys up to the age of ten.
{	Imitative games still have interest for girls up to the age of eleven.
  4. Group games have only limited interest until the age of ten.
  5. 

{	Interest in running games is high with boys.
{	Interest in running games with girls is only slight at any time, and declines rapidly after eight.
- D. Collecting instinct much as in previous period.
  1. No definite attempt at classification.
  2. No great sacrifice made to procure specimens.
- E. Degree of control.
  1. Coördinations are not definitely worked out as seen in :
    - a. Child's reluctance to undertake what will not be plainly successful.
    - b. Great increase in error in mental work at the age of eight.
    - c. Child's distrust of self and diffidence.
  2. Child's horizon has widened.
    - a. Boys are interested in more games than formerly and less eager to follow the father's occupation.
    - b. Most girls wish to be teachers or dressmakers.

**III. Third Period of Childhood (from ten years to twelve years).**

- A. The formation of clubs and secret societies a preëminent characteristic of this period.
  - 1. Strong interest in athletic clubs.
  - 2. Great eagerness for adventure — predatory clubs.
  - 3. Tendency in girls to become gregarious and form themselves into cliques or sets.
  - 4. Definite appearance of altruistic feeling.
- B. Characteristics of the games of this period.
  - 1. The favorite games of this period afford the most vigorous activity for the whole body and give scope and depth to previous coördinations.
  - 2. The group game is prominent now.
  - 3. The boy glories in the success of the team or of the club rather than in his individual prowess.
- C. Collecting instinct far greater than in either of the preceding periods.
  - 1. Stores are increased by discovery and trading.
  - 2. Efforts to classify on basis of color and size are made; no attempt at scientific classification.
- D. Degree of control.
  - 1. Rapid decrease of error in mental tests at twelve shows a notable gain in virility of mind over the child at eight.
  - 2. The coördinations on the intellectual side at twelve and thirteen correspond to those on the physical side at or before ten.
  - 3. The intellectual interest in puzzles culminates at twelve.
    - a. Mechanical puzzles are the favorites at eleven.
    - b. Geometrical puzzles are the favorites at twelve and thirteen.
    - c. Arithmetical and language puzzles come later.
  - 4. Marked susceptibility to influence of others appears.
    - a. Child's susceptibility to evil influences is greatest at twelve.
    - b. Child mistrusts his own powers because the social situation seems too complex for him to control.

## Chapter V

### FUNCTION OF IMAGINATION

A KNOWLEDGE of the elements of psychology is necessary to enable a teacher to select suitable history material for children's study or to choose wisely the mode of its presentation. Attention has been called to the necessity of a sympathetic knowledge of child life. Child psychology and child study have been reviewed for the purpose of impressing upon the mind the predominant mental characteristics of the child at each stage of the elementary course. The teacher has learned that the child enters school in what is known as the *play stage* of his development, and that his play serves as an index of certain interests, capacities, and even epochs of development or stages of growth. The importance of the child's play is conditioned largely by the share the *imagination* has in it. Consequently, the teacher's first problem is to find history material or material from other social fields which will enrich the pupil's imagination, lay a foundation for the future study of history, and enlarge his personality.

The externals of history, such as pageants, roadmaking, houses, scenes or explorations, clothing, and amusements, can be vividly reproduced by the mental processes of a child of eight or nine. Such a reproduction, however, is possible only when the senses and the memory of the learner are adequately trained to furnish the necessary

material out of which the imagination can construct the pictures. If such stimulus is not offered in the early years of a child's school life, his power to appreciate history later is greatly impaired. When the upper-grade pupil begins to reflect, to trace relations, to compare, to contrast, to pass judgment, the value of each mental process will depend largely upon the accuracy with which his imagination can revive the pictured scene.

Value of  
Imagination in  
Study of  
History.

The development of a child's imagination is primarily an education of perception. To gain clear and vivid images he must first possess accurate and vivid percepts, for the image is evolved from the percept. Every image, however vague, contains sense elements and must therefore be conditioned by the excitation of sense centers.

The Per-  
cept the  
Basis for  
the  
Image.

Psychologists have called our attention to individual differences in imagination. There is no one particular in which individuals differ more than in the prevailing sense type of their imaginations. Because of the diversity shown by both introspection and experiment, the concrete imagination of different individuals may be classified on the basis of the prevailing sense order in the content of imagination. One's concrete imagination may belong to any sense order, but it is in the main either (1) *visual*, that is, the imagery is based on sense of sight, (2) *auditory*, based on sense of hearing, (3) *motor*, based on sense of muscular exertion, (4) *tactile*, based on dermal senses, or (5) *mixed*, sometimes called *normal*, which includes elements from some or all of the others.

Imagina-  
tion  
Classified  
according  
to Sense  
Type.

(1) *Visual type*. Each person's type of mind is largely



determined by the character of the images which predominate therein. In the opinion of those who have investigated most thoroughly, the *visual type* is the type to which the majority of people belong. Visual images predominate in their thinking. George Sand was a good visualizer in mature life. As a child her imagination was fertile, and it is well described by Sully in his studies of childhood. The painter Doré was a good visualizer. Many famous painters, sculptors, architects, and inventors belong to this class. Some well-dressed women and milliners have imagery of this character. On the other hand, some eminent painters and sculptors claim that they belong to the motor type and that tactile images are utilized by them. Their images are of the motions necessary to produce the figure or the statue, and while they recognize both colors and form readily, they are not able to imagine them.

(2) *Auditory type.* The auditory type is less common than the visual. Many musicians belong to this type. The concrete auditory imagination belongs in some degree, however, to all who can recall voices and melodies. The auditory type is frequently combined closely with imagery of the motor-tactual sort. It seems to have been so combined in the great Beethoven, who composed his symphonies when unable to hear a single note.

(3) *Motor type.* In the motor type images of movement predominate. All of us depend largely upon motor images. Probably the blind deaf-mutes and the blind are especially dependent on such images, but they also make use of tactile images. Laura Bridgman and Helen Keller are often cited as examples of the tactile-motor type of imagination.

(4) *Tactiles* are those who reproduce in imagination impressions from the dermal senses. Most people can reproduce images of touch with some degree of vividness, the feel of velvet, the feel of dough or putty, of a polished or a rough surface. A blind person's sense of touch is keener in some respects than that of one who can see. This type of imagery is usually combined closely with motor imagery.

Allied to images of movement and touch are images of pressure and of smell and taste. The most significant pressure images are those of internal pressure occasioned by bodily movement, such as the image of the feeling of shortened breath in wheeling a bicycle up hill. Smell and taste images are not so frequent. Some psychologists say there are no such images, but on the other hand, some intelligent persons maintain that they are conscious of odors such as the smell of tar, or burning sulphur, or furnace gas, or mignonette, or spices and mixed perfumes when absorbed in imagining certain scenes or situations.

(5) *The mixed type* is sometimes called the *normal type*. This is the form of imagination in which several sense types are combined, no one of them being especially prominent. A good illustration of this is the manner in which one reproduces in his imagination an alumni dinner, or a commencement, or a reception, or a small dinner party. Imagery of several sense types combine for most of us while the scene is being reproduced. There are the combination sounds of laughter, of music, of conversation. There are the colors of the dresses, of the decorations, of the china, of the fruit, of the favors; the odor of flowers and food, and possibly the feel of cut glass,

soft damask, or delicate china. Many distinguished men of history had imagination of this sort. The era of the Renaissance alone abounds in numerous illustrations, such as Alberti, Verrochio, Leonardo da Vinci, Benvenuto Cellini, and Michael Angelo, "the man of four souls," — sculptor, architect, painter, and poet.

Contrasted with this *concrete imagination*, that is, the imagination of objects, scenes, and events, we have *Verbal verbal or symbolic imagination*. It is well for *Imagination.* primary teachers to emphasize in their minds the fact that words are only *conventional symbols*. Experienced teachers often find that word images have taken the place of what should be a rich experience with young children. They are able to make a verbal report in history because they remember the words as they appeared on the page of their history book, or as they have heard them from the teacher's lips. But the words are quite meaningless to them and do not call up images that either feast the eye or delight the ear. This is an artificial state of affairs which impoverishes the child's experience. Nothing worth while can be done in studying history unless the pupils can have the concrete images that the language of the teacher, or the child, or the text suggests.

There are various types of verbal or symbolic imagination also depending upon the predominating type of imagery, so that we have :

1. Visual verbal imagery.
2. Auditory verbal imagery.
3. Motor verbal imagery.
4. Tactile verbal imagery.
5. Mixed verbal imagery.

As illustrations of these forms of imagination, outside the schoolroom, we have the orator who sees his manuscript in his mind's eye when he is delivering his oration without manuscript; the minister who can see his written sermon in the same way; and the musician who can see in his mind's eye the score. These are all types of visual verbal, or symbolic imagination. Playwrights tell us that when writing the parts of a play they can hear the actor's voice in each phrase. The poet, who suits his words to sound, images the words as heard when he writes. Sometimes one hears again, as it were, one's own words or those of another. This is auditory verbal imagination. Or one may imagine the movement of the lips and throat and get control of the word through a sense of movement in motor images. This is verbal imagination of the motor type. The mixed tactile-auditory or tactual-motor is the type in which one has the image of both hearing and feeling one's self talk. It is the common form of verbal imagery. When a child whispers the words as he reads, does he gain images of articulation, or of hearing? Or of both? These images may be divorced, for if they could not be, no deaf-mute could be taught to talk.

So far, in classifying imagination, we have looked at our image-consciousness from the point of view of the most predominant sense order of images utilized. That gave us concrete imagination of five types, and also verbal symbolic imagination of five types. We may, however, regard our imaginative processes from another point of view.

When any individual reproduces in his imagination the places he has seen, the music he has heard, or the events he has already lived through, or heard about, his

Types of  
Verbal  
Imagination.

imagination is said to be *reproductive imagination*. On the other hand, when he imagines relatively new faces, new scenes, new environments, by selecting only such qualities as he chooses for a particular purpose and thus making novel combinations, his imagination is called *creative imagination*. This classification of imagination is based upon the distinction between the *repeated* experience and the relatively *novel* experience.

A *definite purpose* is one of the distinctive characteristics of creative imagination that is fully matured. This creative imagination may be manifested in the field of mechanical invention, or science, or art. In each case there are certain restrictions imposed. The combination of mechanical contrivances must be such as will work, if the invention is to be successful. The hypotheses formed by the imagination of the man of science must stand the crucial test when submitted. And in a similar way, the imaginative artist must test the product of his imagination to see if it is a true expression of the ideals which he would embody in the materials of his art if he hopes to present to our view such masterpieces as the "Apollo Belvidere" or the "Sistine Madonna" or "Othello."

In productive (*i.e.* mature creative) imagination the mind does not weave together factors of experience capriciously, but rather under the guidance of conditions which limit the freedom of the constructive process. The extent to which imaginations are criticized naturally depends upon the stage of development of the individual who possesses them, and upon the type of ideas under examination. For

instance, the savage thinks of the thunder or the wind as a personal agency. To an adult accustomed to our modern scientific ways of thinking, the myths of early peoples seem like the play of the most capricious imagination; but to a young mind, untrained in forms of critical scientific imagination, nothing could seem more natural than just such explanations. A child derives much pleasure from the personification of his toys, but the adult is so clearly conscious of the falsity of these same imaginations that he could derive little pleasure from them. The imaginations in early life are not subjected to any careful criticism. The child's experience is too meager to allow him to construct any system of thought that can serve as a basis for the criticism of his particular imagination. As one approaches maturity, the indulgence in fanciful imaginations unchecked by criticism becomes less and less common.

When one attempts to reconstruct some system of thought which deals with human interests and human activities, and the reconstruction agrees with **History** certain records in definite places at definite **and** periods of time, we call it *history* and we demand **Fiction**. that it shall conform to the canons of congruity with all the legitimate records of the period in question. If, on the other hand, the reconstruction aims to be free from any particular reference to definite situations, it is not history, but imaginative literature, and is known as *fiction*. But as fiction it must bear certain relations to experience; a wholly unnatural creation has no justification even in fiction. The principles of combination must be recognized as principles in harmony with the general nature of human experiences.

From the above discussion the elementary teacher can readily see the primary importance of sense training. It is only through imagination combined with sympathy that the student in history can hope to appreciate the point of view, enter into the feelings, or understand the motives and character of any important personage, only through the imagination that the past lives for us and clothes itself with meaning.

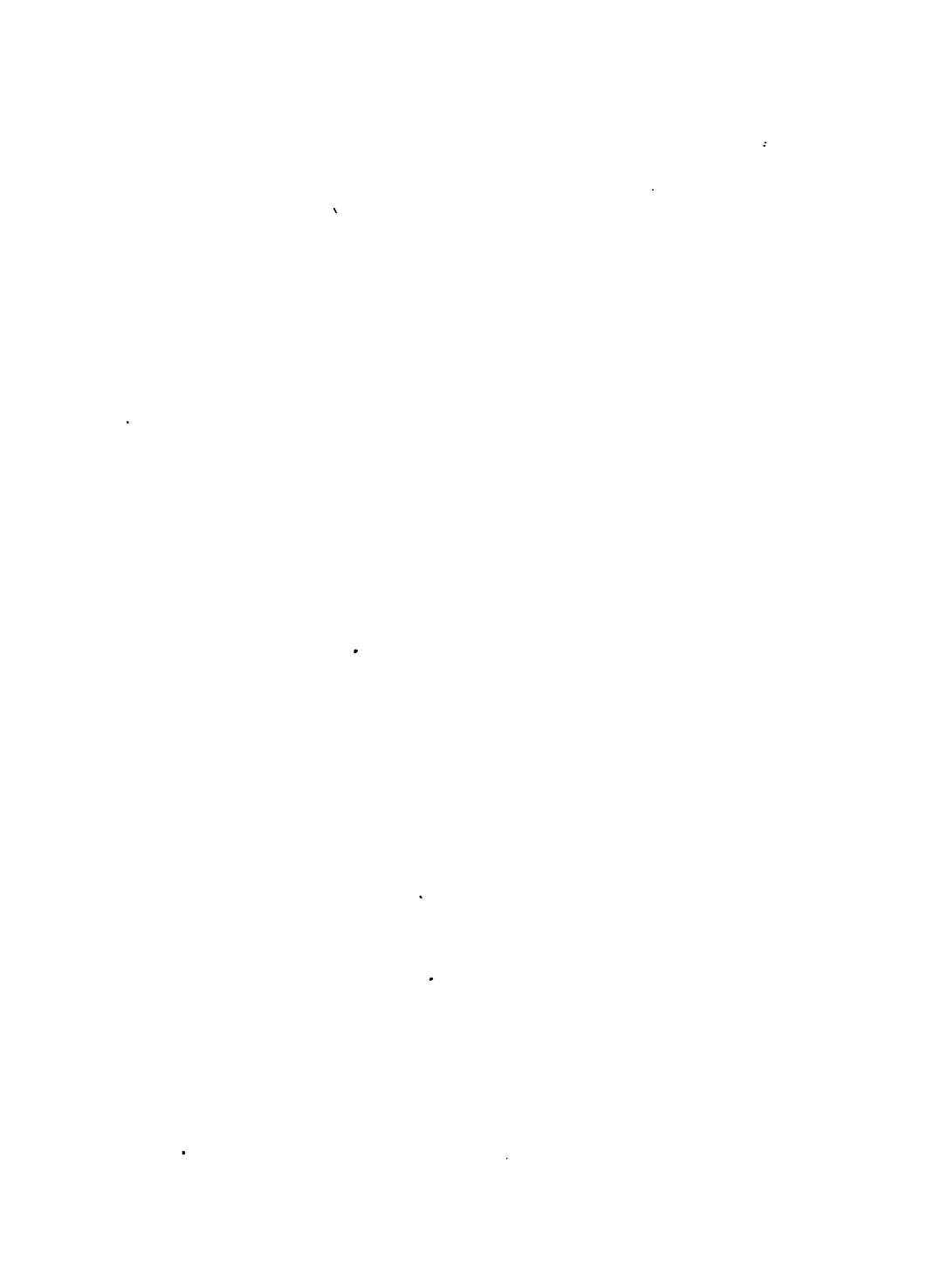
**Historic  
Material  
that Stim-  
ulates  
the Imag-  
ination.**

No normal person is wholly unimaginative. Almost everybody is capable of rousing within his consciousness vivid and accurate images of some kind. The experience of Helen Keller is a source of encouragement to all connected with the teaching of history. She is a conspicuous illustration of a person blind and deaf from childhood; consequently she has neither visual nor auditory images. Nevertheless, we know she has peculiarly vivid and detailed images of pressure, movements, and even of taste and smell. The crudity of imagination in many adults is due largely to defective education. Sense material, such as armor, uniforms, pictures, stories, and poetry, all have power to stimulate imagination. The story will help to enrich the child's personal experience and increase his comprehension. Gesture and pantomime and dramatization will help to secure imagery and expression. The teacher must appeal to the mind by as many avenues as possible, — eyes, ears, hands, vocal organs. There must be drawings, diagrams, and other graphic illustrations for the eye-minded, and construction work to stimulate motor and tactual motor images. The motor side should receive more emphasis than it has in the past. It has been unduly neglected.

The child of to-day is far better off in the matter of pictorial illustration than were the children of his grandfather's day. Our illustrators present things outwardly as they really were. So there is little excuse for the teacher who fails to show children that the mere outward appearance of men, women, houses, furniture, and conveyances of a bygone time differ materially from the outward appearance of people and similar objects to-day. In matters of dress, customs, home surroundings, means of travel, the teacher must see to it that the pupil does not, for instance, picture the Greek in a frock coat riding in an automobile, or the Roman in a high silk hat. The child must realize that neither Greek nor Roman used damask napkins of Irish linen at their banquets; that the early Teuton did not live in a palace of marble. It is easy also for the teacher to make vivid and clear the crude, primitive life of our American ancestors so that the pupil may realize that they ate coarse food, wore coarse clothing, and endured the hardships incident to life in the wilderness without good roads or easy carriages; with no railroads or trolleys; with only clumsy boats, lumbering stagecoaches, and buffalo trails, Indian trails, or bridle paths.

The picturesque and panoramic in history help to give atmosphere and perspective and, when properly presented, will enable the child to picture life in other lands. Such processes widen his horizon, enlarge his sympathies, and tend to prevent vulgarity and narrowness. The value of all such work can hardly be overestimated as preparation for the later stages of history work. It is still sadly neglected in far too many places.





## **PART TWO**



AN INDIAN ENCAMPMENT.

## Chapter I

### THE SAND TABLE AND ITS USES

THE type lessons in this book under the work outlined for grade one show how the sand table can be utilized by the children in expressing the experiences they are gaining from their everyday observations, *e.g.* the route of the milkman is modeled in the sand, so as to show the roads and streets upon which he travels. If he crosses creeks or rivers, they are traced, and the bridges are constructed. Even the bottles that he leaves and collects are there. The sand table also offers an opportunity to arrange a farmyard or to show the display of a grocer's window. The route of any excursion made by the children can be modeled in the sand and then criticized by classmates and teacher. Such work helps the children to secure adequate conceptions of the area visited. Moss, grass, toy animals, paper dolls, and building blocks can be used to make the scene seem real. Freedom in expression, and definite, clear-cut imagery are the aims to be kept in view.

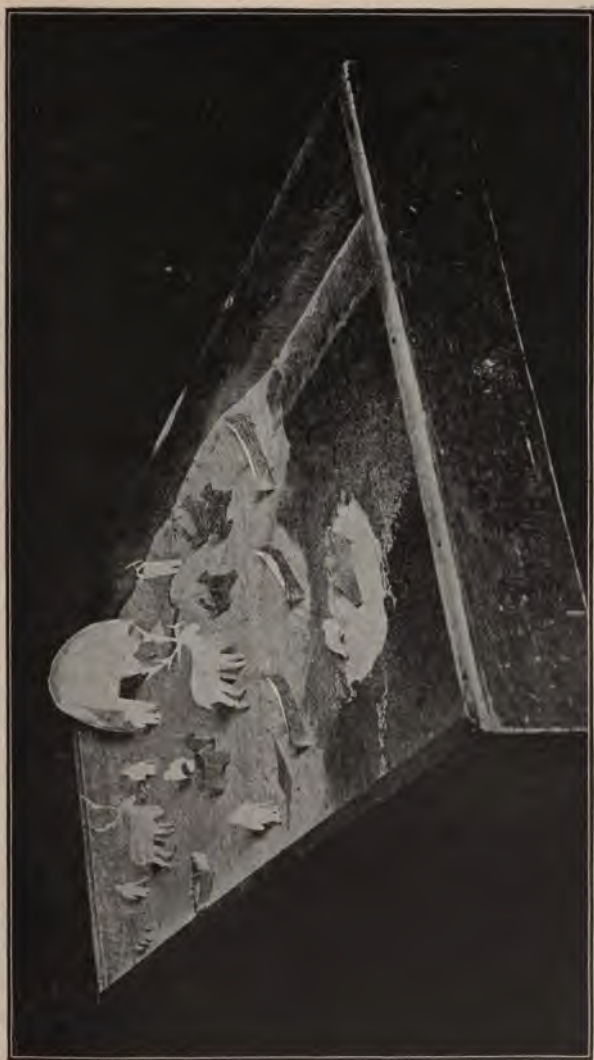
A Means  
of Ex-  
pressing  
Impres-  
sions  
Gained  
from  
Everyday  
Experi-  
ences.

The sand table is also one of the best means of expressing a child's conception of a situation as a whole. Such work discloses correct or incorrect conceptions throughout elementary work. *E.g.* an Indian village, or the caves, or brush huts, or the long house of bark can be constructed on the sand table. The country of the tree

dwellers can be represented, or the sand table can be converted into an Eskimo region by using cotton or salt.

**A Measure of the Correctness of Conceptions.** Tent dwellings can be constructed. Again, in the third grade, primary children can model the canals of Amsterdam and cover them with boats in summer and skaters in the winter season. They can represent the green meadows in which the black and white cows graze. They can erect toy windmills. They can construct Holland dikes and represent the sea. They can indicate which way the surplus water is forced to go when the windmills are at work. In a similar way child life in Germany and France may be represented as indicated in work outlined for grade three. All this helps to make real the distant scenes.

**Appeals to Instincts of Expression, Constructiveness, and Sociability.** The child's self-activity in connection with the sand table makes a strong appeal to his instincts of expression, constructiveness, and sociability. Impressions gained from stories can be expressed on the sand table. Every child must do in order to know. He grows by creating. A child will acquire knowledge with eagerness if he hopes to reproduce it in action — in making something, or in doing something. The only use that he can foresee is an immediate use, and the sand table satisfies this desire for an immediate result. By sharing in the activities around the sand table children will develop with little or no coercion the control and proper emotional attitude for social conduct. Their antisocial characteristics are gradually dropped, and an appreciation of coöperation is gained. The motor activities in connection with the sand table serve not only



IN THE LAND OF THE ESKIMO.

to fix ideas, but to clarify and enlarge them, and even to furnish new ideas. Every thought tends to issue in some form of motor activity; and unless the motor phase is developed, the idea does not come to completeness.

Motor images are an important part of every one's mental equipment, consequently primary teachers should suggest activities — something for the children to do rather than something for them to listen to. Primary children should get not only clear images, but a personal feeling for the realities imaged. The free play at the sand table helps to secure that personal feeling. The problems that the pupils solve, the occupations that they imitate or reenact, are all points of departure from which children may be led to appreciate something of the nature of the historic development of man.

Every possible encouragement should be given to the child's impulses and tendencies to create. Intelligent and serious attention should be given to the child's *present* needs and capabilities. Only those teachers who have worked with first grade children realize how very vague a child's ideas of *space relations* are and how activity in connection with a sand table may enable him to get definite impressions of relative location.

From the standpoint of psychology, how does any child gain primary and fundamental perceptions of space? Is it not through the motor sense? When we move our hands and feet we experience sensations of strain, motion, of spending energy. This the mind interprets as space. The tactile and motor senses furnish the fundamental elements of our perceptual world. They give a sense of reality to our percepts. "The space which we say



A DUTCH NEIGHBORHOOD.



we see is literally *hand* made. From a psychological point of view, space is *that in which one can move*. The amount of energy spent in moving is the measure of the space moved in." In order to secure accurate and carefully arranged imagery from verbal description, which is the form in which most of his history must come, a child must be familiar with established standards of form, size, distance, and space relations. Such familiarity the sand table will help him to secure if his activities are wisely directed.

Because the mind of a child and its modifications can be known only through external expression, the teacher must study carefully the various ways of providing stimuli that may be utilized to produce efficient reactions. She must also consider how reactions may influence intellectual processes. The more opportunities a child has for expression the clearer will his *impressions* become.

Every child's notions of space are vague until his muscular experiences render them clear and precise. His notions of distance are made clear by actually measuring and testing. Until he has reached and traveled and made use of his eye movements, he cannot get a knowledge of space. Retinal images alone will not suffice. The eye movement supplements or contributes much of the data. Space in two dimensions or in three is realized through explorations accompanied by eye movements. Thus we see that notions of space are all primarily built up from muscular experiences. A child must also actually lift a pound and an ounce to get a clear idea of them.

All of our notions of weight, size, distance, hardness, roughness, are dependent upon motor activity. Whole classes of ideas would remain vague and incomplete with-

out the knowledge furnished through the motor activities. The child's proper method of gaining knowledge is through his senses aided by motor activity. The child's mind may disclose itself in talking, drawing, construction work of various kinds, singing, and planning. The objective result expressed through muscular activity helps the teacher to infer something of his perceptions, memories, motives, choices, aims, hopes, joys, or sorrows. .

In order to picture an historic scene or situation in a world beyond the child's immediate surroundings, he must arrange his images and represent them according to description, not fancy. By constructive imagination he relates and combines the standard images with which he is familiar

Value of  
Concrete  
Instruc-  
tion.

according to description. Some facts of history, some historic situations and conditions, are so remote, so far removed from the realm of a child's experience, that they have no point of contact with his thinking. After he has had some background of present-day experience through which to view them they may be in a measure comprehended by him. No greater pedagogical blunder could be made than to neglect concrete instruction in the early grades. The child needs concrete experiences to call forth his responses. Although he lives in the midst of complex social and industrial conditions, he can respond only to that for which his stage of development has attuned him. The sand table problems give the child motives and make the work seem worth while.

## Chapter II

### USE OF PICTURES IN PRIMARY GRADES

SOME city children have never seen grain growing. They have no mental picture of how a waving field of wheat looks, either when it is green or when it is ready to harvest. They have never played among "haycocks," and the expression is not filled with meaning to them. They have never seen large fields of daisies. Cherries or apples or nuts on trees, and berries on vines or bushes are to them unfamiliar sights. They have not seen cows driven to pasture, or coming home to be milked, or going to get salt or a drink of water. They have not coaxed fish to nibble at a dainty morsel on a bent pin fastened to a thread and dropped into a cool, willow-shaded brook. Good pictures will help such children to learn of all these familiar experiences of the country child, and furnish their imagination the necessary material with which to picture the scenes and situations.

In a similar manner, the country children may learn of the daily traffic in a busy city street; the trains coming into and going out of the large railway stations, the great ocean liners at the docks; the Labor Day parade, the circus parade, and the various social and civic parades; the decorations on holidays or festive occasions; the ways in which the streets are cleaned, and fires are extinguished, and what "a run to a fire" is like; the ap-

pearance of the large stores and shops and public buildings; the arrangement of parks and playgrounds and the apparatus used in the latter.

Both city children and country children gain much insight into life in other lands and a knowledge of the manners and customs of other days in our own land, from pictures. All this has great value in preparing them to understand the books they will read later.

Young children have definite preferences. They prefer colored pictures to photographic reproductions. They are interested in pictures of children at play, **How to** pictures of home life, and domestic animals, **Select** especially pets. Their artistic taste is still **Pictures.** crude. They prefer primary colors. Their next preference is for the warm coloring of nature. They want action in a picture, and to please them the picture must "tell a story." They are easily confused by much detail in a picture; consequently the teacher should choose for them pictures drawn with large, simple lines, and only such detail as helps to interpret the story which the picture tells them. They are interested in railroad trains, in ships, in firemen, in soldiers, in workmen at work, in dolls' housekeeping. All of these can be utilized easily in school instruction. Choose pictures telling in sequence whole tales of wonder and action, such as E. Boyd Smith's "Farm Book," which shows pictures of plowing, sowing, reaping, churning, feeding chickens, and going to market; or "Nos Enfants" (French children), shown in colored pictures by Boutet de Monvel, or "Filles et Garçons" by the same illustrator, or "Four and Twenty Toilers," picturing English scenes, illustrations by Bedford.

Avoid impressionistically colored pictures, poster pic-

tures heavily printed in black and white, the merely decorative illustration, and even the photographic reproduction, unless it tells a story. Illustrations in black and white that tell a story simply, and in a human way, will interest the children, and pictures that interest them easily stir their imaginations and produce educative results in keener realization, greater curiosity, and renewed zeal to learn more.

We have excellent "picture books" illustrated in color by able English, French, and American artists, and a few by Danish and German artists, in the "children's rooms" of our best libraries. (Some of them are alluded to in the references for teachers under Grade I in this book. The addresses of the publishers can be found in the Bibliography preceding the Index.) Some of the illustrators who have done work greatly appreciated by children are Cruikshank (in fairy tales), Caldecott (in humorous works), Walter Crane, in his delightful sequences of pictures, each of which is warm and rich in coloring and tells a story (nursery literature), Sir John Tenniel (illustrations of "Alice in Wonderland"), Boutet de Monvel, referred to before, and Kate Greenaway, who expresses the joy and the delicacy that characterize happy childhood and the freshness of the glad springtime. L. Leslie Brooke's coloring is attractive to children, and the funny detail of his pictures convulses a young child with laughter. Arthur Rackham's soft ivory effects illustrating nursery rhymes and stories please æsthetic children. Helen Stratton handles primary colors in a way that causes them to lose much of their crudeness. She illustrates nursery tales in large, simple lines, very pleasing to little children.

Among Americans who suit the child's point of view well in some of their illustrative work are the Rhead brothers, Elizabeth Shippen Green, Jessie Willcox Smith, and Maxfield Parrish. Much of their work is not suited to children's needs for reasons mentioned above. Other American artists who have already achieved notable success in meeting the needs of children are Howard Pyle, Frederic Remington, E. Boyd Smith, Palmer Cox, Gelett Burgess, Peter Newell, and Reginald Birch. The grotesque drawings of Palmer Cox, Gelett Burgess, and Peter Newell satisfy the child's embryonic sense of humor. He considers them "rollicking good" books and shakes with laughter as he turns the pages of, *e.g.*, "Brownie Books," "Goops and How to be Them," "Topsys and Turvys." They have a tendency to displace the "Buster Brown" and "Foxy Grandpa" variety of pictures.

There are also a few artists, English and American, employed in illustrating juvenile fiction, St. Nicholas, primers, first readers, and supplementary readers. They keep close to the children's interests and select and present subject-matter that helps children greatly in visualizing distant scenes and situations. Lucy Fitch Perkins, Hope Dunlap, Blanche Ostertag, M. W. Enright, Beatrix Potter, M. L. Kirk, T. H. Robinson, and A. G. Walker are in this group of illustrators. By going carefully over the kind of work described above the inexperienced teacher learns by experience the appeal that the best illustrations make. She gets from them standards by which to test other illustrations. Some of them come in cheap editions. Many of them are expensive.

Our illustrated magazines often contain pictures that



are excellent both from the standpoint of children's interests and from the artistic point of view. Even the advertising section is valuable to the teacher for its pictures, *e.g.* pictures advertising chocolate, soaps, cereals, etc. Gift calendars used for advertising are often excellent for the primary teacher's purpose. Postcards in color, grouped in series, are easily obtained and help to make life in other lands real.

One picture skillfully used is better than twenty used in a way that tends to confuse or mystify the child. Even  
**How to** the best pictures are likely to give children in-  
**Use the** correct notions of size; hence care must be  
**Pictures.** taken to help the child to acquire standards by which to judge the actual size of objects seen in a picture. For example, the teacher may place a full-length cabinet-sized photograph of herself in plain view. After allowing the children time to recognize it and realize that it represents her "standing up," she may stand up beside the photograph and give them an opportunity to see that it is really very much shorter than her "real self." After a series of opportunities to observe and compare under skillful guidance, children realize that objects in a picture represent only relative size, just as the representations on the sand table show relative distance. A picture of a mother and child shows that the child is smaller than the mother; a picture of hens and chickens, a cat and kittens, etc., illustrates the point. But the child is still in danger of inferring that a cow is probably two or three inches high, or about the size of his closed fist, if he has never seen a real cow. The teacher must be ever on the alert to guard against such perfectly natural errors of childhood.

In a similar way, owing to lack of knowledge of the laws of perspective, objects shown in the background of a picture will not tell the real facts to a child ; and again, when he draws the picture of an apple, he puts the seeds in where he knows they are, and he draws the feet in the shoes so that you can see them. The fact that the seeds and the feet cannot be seen while the apple is uncut and the shoes laced, and so should not be represented, has to be learned by him.

It is very easy for the inexperienced teacher to fall into the error of supposing that because the picture is quite clear to her in every respect, it is equally so to the child. Still one other illustration : a row of cattle headed for a stream means to the child large cattle in the foreground and little cattle in the rear of the line, although as a matter of fact the largest animals may be the last. The experience of country children teaches them while still quite young that horses two miles away are not colts, although they seem so to the eye ; but it takes numerous excursions to make some of these elementary notions clear to the city child. He can interpret city life far more accurately than his country cousin because of his numerous experiences with it. He does not expect the houses on the opposite sides of the street to meet in a line a few blocks ahead of him, for instance.

The teacher must question to see that the objects or purposes she had in mind in using the picture are achieved, and endeavor to select pictures that show clearly what is wanted, and include nothing more. Even in such cases the problem of size must be kept in mind, *e.g.* she may be showing the picture of a single sheep to show how the wool looks on the sheep, and her object is to prevent the



child from thinking that "skeins of woolen yarn" are found ready-made on a sheep's back. Consequently she chooses a large picture to give the children a vivid impression of the wool. If she says nothing about the size of the animal, and the children have never seen a real sheep but do know that the animal is still larger than the picture, and if they have seen a picture of a whole herd of cattle the previous day, they quite naturally infer that an ox is smaller than a sheep.

In using pictures eternal vigilance is necessary to guard against a wrong "first impression," for the good picture clearly perceived makes a strong appeal to the child, and the first impression is likely to remain the permanent one. Constant comparison with well-known standards that can be seen or easily understood will be necessary when using pictures, to convey correct impressions of life in other lands, or in our own land in other days. The *images which the child really gets*, not what the teacher hoped he might get, are the net result of the work.

1. Some teachers use too many pictures. The child may be interested in handling them, but the thoughts they stimulate in him or the activities they suggest are far from the purpose the teacher had in mind in presenting the pictures. Consequently the pictures defeat the end for which they were used.

2. Some teachers select pictures that are excellent from the point of view of art, which are unsuited to the child's age or stage of development because they are so far removed from his conceptions of everyday life. They are mystical or abstract to him.

The Mis-  
use or  
Abuse of  
Pictures.

3. Careful questioning is often necessary to help the child to really see the points the teacher wishes to emphasize.

- a. The picture may suggest only in part what the child has previously learned, and the teacher is trying to stimulate the child's memory to reproduce the full particulars.
- b. The teacher's aim may be to stimulate more careful observation, to aid the child in gaining control of his imagination by educating the perceptions to truer discernment.
- c. The teacher's aim may be to stimulate comparison and thus lead the child into fuller knowledge.

All these aims may be defeated by lack of care in choosing the picture or lack of skill in questioning.

4. Some teachers use pictures merely to cover up their own lack of preparation. This is abusing a valuable tool.

## Chapter III

### CONSTRUCTION WORK

THE pedagogical principle underlying all the constructive activities of children is that *Doing is essential to the learning process*. The first-grade teacher who asks little children to illustrate a story by drawing is not aiming to increase the child's artistic sense, or to give him an opportunity to acquire skill in drawing. Her specific aim is to assist him in getting clear, definite images from the story. She makes use of his instinctive tendency to make something, or to do something, by suggesting a specific direction in which his self-activity may be expressed in such a way as to achieve a result that gives pleasure to himself. The character of his product indicates to the teacher the kind of images the child has obtained from the story. The child incidentally gains some control of tools and materials and is getting the experience of working with a definite purpose in view. Her aim in asking the child to model an animal in clay to be used later in a sand table representation of farm life is not to give him an opportunity to acquire skill in modeling animal life, but rather to make use of his present interest in farm life to stimulate him to observe carefully and image clearly the outward form and appearance of a domestic animal that he has seen. The child's interest is in the finished product. He is interested in what he can *do* with the clay animal when

made. He is interested in what it is good for to himself and to other members of the class. The various ways in which it can be used in play are what appeals to him.

The teacher, on the other hand, is interested chiefly in the *images* he is getting, in the will training that results from his persistent, purposeful effort which is now assuming tangible shape and may be the embodiment of his definite aim and a source of encouragement for future efforts. If his dog and his cow look so much alike that the one cannot be distinguished readily from the other, they will not satisfy his purpose; and he must try again and again, until he can feel that he has actually achieved what he undertook to do. When he succeeds in his aim, the immediate purpose the teacher had in view is also accomplished.

Of course the teacher must be conscious of the child's attitude, must think in his terms, and talk about the problem undertaken from his point of view. She must also keep clearly in mind her own specific aim of stimulating and directing his mental growth through self-activity, but she must be very careful to say nothing to the child about her pedagogical purposes. She must talk to him about his individual purposes and appeal to his present interests.

The following suggestions are gathered from the experience of teachers who are securing excellent results:

1. Each problem in construction work assigned by the teacher must have a social significance which the child can appreciate either because he can play with the product when made, or because he can get pleasure out of it by presenting it as a gift to some one who will greatly appreciate

Sug-  
ges-  
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struction  
Work.



PLAYHOUSE MADE BY EIGHTH GRADE PUPILS, FURNISHED BY PUPILS OF  
THIRD GRADE.

it, or because he can contribute it to the general scheme for the decoration of a Christmas tree, etc.; and every problem must grow naturally out of the daily work.

2. The teacher should be careful at first to set problems so simple on the mechanical side that the pupil will need little assistance and she must remember that the activities which demand the use of the larger muscles only should come in the first half of the year. Any activities which demand finer coördination should come later.

3. The materials used need not be expensive. Their educational value to the child is not dependent upon the cost of the equipment. But the materials selected should be: (a) such as he can manipulate easily, *e.g.* clay, sand, beads, crayon and paper, etc.; (b) such as can be procured easily, *e.g.* twigs, cord, pasteboard boxes, ribbon bolts, etc.

4. In the earliest work only such problems as can be completed in short periods of time should be assigned, so as to secure concentration of attention and perseverance to the end.

5. The teacher must keep in mind three things in suggesting and directing the construction work: first, she should utilize a present interest in the problem, or arouse or stimulate an interest in the object to be made, before the work is undertaken; second, she should see that the child has every possible opportunity to get a clear image of the object he is to make; third, she should encourage the child to persevere in his effort until the construction is completed.

6. When a child can see possibilities in the material he is using and is also alert in making use of them, the teacher has every reason to feel that the child has achieved





desirable results from the point of view of organizing his own energies.

7. Children who have spent a year in a good kindergarten have had an opportunity to organize their constructive instincts and are

prepared to undertake more difficult work than can be assigned to children who have not had such opportunities either at home or in school.

8. In schools where there are many teachers, and special teachers of drawing, of



TWO STAGES IN THE CONSTRUCTION OF A PLAYHOUSE.



PLAYHOUSE FURNISHED BY CHILDREN OF FIRST GRADE.



manual training, etc., it would be eminently wise to leave the immediate supervision of first grade construction work with the regular first grade teacher. Doubtless she will not have the skill in any special line that should be expected of the specialist, but she should hold herself responsible for guiding the growth of the child in all directions. She can do this more readily if she has first-hand knowledge of his various ways of reacting to stimuli. The nature of his responses in one line of interest often gives her the clew as to the best ways of planning other work. The specialist should confer with the first grade teacher and give suggestions and criticisms. Every first grade teacher should feel sufficient confidence in her own ability to direct the work she expects her pupils to do, but expert execution in all lines should not be expected of any first grade teacher.

The following are illustrations of possible forms of constructive activity which have an easily recognized value from the child's point of view and a distinct social value in helping the child to adapt himself to his immediate environment during the first school year.

**Illustrations of Construction Work.**

1. A *doll's house* which may be constructed by the children themselves, or a playhouse made by the children of the upper grades and presented to the children of the first grade, or even a genuine, complete house, built for them by a real carpenter. If the children make a simple doll's house out of a packing box divided into rooms by board partitions, or use cardboard boxes of uniform size for rooms, they have the satisfaction and pleasure of knowing that the house is their very own. If they come into possession of the property through the

kindness or courtesy of others, an obligation is created which they should recognize, appreciate, and reciprocate. In any case, the joy of playing with the house, the responsibility of deciding upon the furniture for each room, and the treatment of the walls and floors, as well as the responsibility of keeping it clean, will teach them many valuable social virtues and serviceable habits in a natural



WOODEN FURNITURE FOR DOLL'S HOUSE.

Measured and nailed by first grade children under supervision, as problem work in measurement. Mattress, pillows, slips, and sheets, made in the same way.

way. The house will serve as a large center of interest around which may be grouped many minor interests.

In making the furniture the teacher may direct the work of the children during a regular school period. Or the children may be given permission to construct the furniture from material found at home without the direct help of the teacher. The house may be refurnished from time to time according to various plans. The materials used for the furniture may be small blocks of wood to which children nail slabs, or cardboard boxes, spools, ribbon bolts, corrugated paper, clay, tinfoil, or other



SIX-INCH DOLLS DRESSED BY FIRST GRADE CHILDREN FOR DOLL'S HOUSE.  
Hats are the result of unsupervised experimental lesson with craftsman paper  
Clothing made from children's patterns modified slightly by the teacher.

plastic material. Or the furniture may be made from stiff drawing paper based on folding it into sixteen squares.

The dolls may be cut from magazines and colored, or raffia may be tied in bundles to form dolls. Brooms for sweeping the doll's house may be made by tying raffia in bundles also. The rugs may be woven out of either raffia or carpet rags with carpet warp.

2. *A large picture book* made of Manila paper may form another large center of interest and give opportunity for coöperative work. When completed, it may be sent to the children's ward of a hospital, or to some individual in the local community in which the school is located to whom it would give pleasure. Such a book may contain the illustrated stories of the home and the family life, or an illustrated story representing the doll's house and its furnishings, having one large page to represent each room. Or it may be an illustrated story of farm life, and contain representations of collections of fruits, flowers, vegetables, and animals. In each case pictures may be cut from magazines and may be arranged and mounted with care. Or the representations may be freehand cutting so arranged and mounted. Such a definite purpose serves to keep up the child's interest in his work, inculcates painstaking care, and results in a certain degree of skill in manipulating material, not easily secured in any other way. In addition to all this, the exhilaration of the pleasure he helped to give is a large return.

3. *Decorations.* Paper chains to decorate the rooms for any festal occasion may be made by the children -- lanterns, chains, paper flowers, etc., for a Christmas tree which will be passed on to give pleasure to some one

in the community, — to a poor family, for example, or a mission school.

Suitable friezes and posters representing the different



Illustrations of Whittier and Rural Construction.

Made as unsupervised seat work in first grade. The table, bed, and sled are original items. The rug is made of cotton savings and the hot plate mat of raffia.

seasons may also be used in decorating the schoolroom. The nature of the social service rendered is evident to all.

4. Gifts for parents and other members of the family, either for birthdays or for Christmas may be made by the children, e.g. picture frames made by winding raffia over



cardboard, calendars, blotters, boxes for candy, envelopes for various uses, needlebooks.

5. *Toys* to be used in sand table construction serve a general social purpose that all the children can appreciate.

a. The animals for the farm may be made from clay, or cut from cardboard or from paper.

b. Trees may be cut from cardboard and colored, or made from fringed green paper pasted on sticks.

c. Wild animals modeled in clay or cut from paper may be used to represent what was seen in the park, or in the circus parade.

d. Houses, barns, wagons, boats, benches, and many simple tools or farming implements may be constructed and contributed by the children to help make the scene quite complete.

Other toys that may be used in the schoolroom on festal days, or on the playground in recreation hour, are soldiers'



PROBLEMS IN ORIGINAL DESIGN AND FREE MODELING FOR FIRST GRADE.

Portfolio, blotter corners, holder, and match scratcher.  
Modeling in plasticine.



Fig. 1. Vase

hats, flags, kites, pinwheels, tops, dolls' hats, and horse reins.

6. Other objects which have a practical value easily appreciated by the pupils are portfolios, baskets for excursions, boxes for material, curtain strings and tassels, dustcloth bags, etc.

The following are illustrations of construction work for children in the second and third years of primary work. No attempt has been made to make the list complete. It is merely suggestive.

### 1. Indian life.

Dress Indian dolls ; make headdress.

Make moccasins and Indian cradle.

Make bows and arrows and tomahawks.

Make baskets and wigwams and canoes.

Make stockades, forts, and brush huts.

In a scrapbook paste pictures of totem poles, different types of Indian dwellings, pottery and baskets, costumes and wampum, weapons and implements.

Make a collection of Indian relics for the school museum.

Arrange on a sand table :

An Indian home scene.

An Indian village.

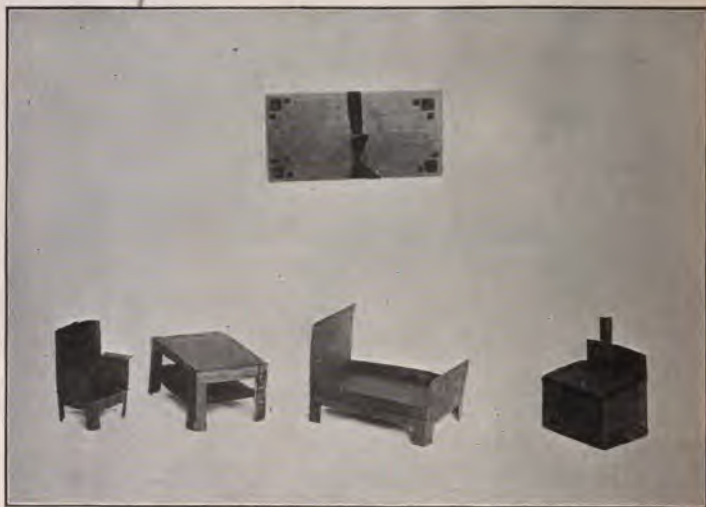
An Eskimo scene.

### 2. Primitive life.

Primitive axes, hammers, awls, war clubs, water jars, drinking cups, baskets, foot apparel, carrying straps for burden bearing, a cradle made of vines or branches. (Children may find



a sharp-edged, hard stone which might serve as an ax, another that would serve as a hammer, and try to invent a way of making handles for them without using modern tools. They can find a thorn or sharp bone for an awl. The water jar is to be molded out of clay; a gourd is used as a drinking cup. They can procure for themselves material out of which baskets, etc., can be made.)



PAPER CONSTRUCTION WORK DONE BY THIRD GRADE PUPILS.

A blotter case showing original applied design. Paper furniture involving measuring, cutting, and folding (under supervision.)

Arrange on a sand table :

The tree dwellers' country.

The types of caves observed.

The home of the fire clan.

Trails of various kinds.

### 3. Child life in other lands.

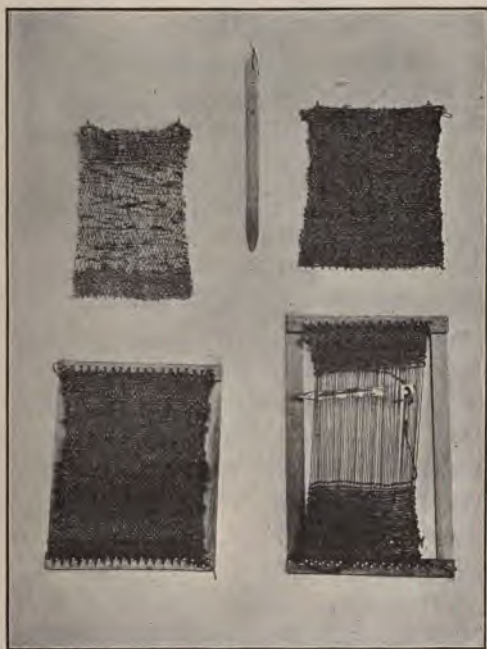
The scrapbooks should show sharp contrasts in —

Costumes, houses, conveyances.

Holiday celebrations and industries.

Schools and characteristic amusements.

Street life and home scenes.



EXAMPLES OF WEAVING DONE BY THIRD GRADE PUPILS.

Looms made by the children. Jute used for weaving dyed by the children.

Construct toy windmills, boats, and barges, churn dashers, and Holland yokes.

Collect pictures of tulip fields and cheese markets and fishing stations.

Sand table arrangements.

The canals in winter.

The canals in summer.

The green meadows.

The sea encroaching upon the land.

A cheese market.

Market stalls in Amsterdam.

A street in Amsterdam.

Collect pictures of Japanese life :

A fire department.

A rice field.

A tea plantation.

A Japanese garden.

Banner Day scenes.

The doll's birthday scenes.

Japanese pillows and beds.

Japanese tables.

A raincoat made of grass.

A jinrikisha and other conveyances.

The celebration of the New Year.

The various flower festivals.

Make a collection of Japanese articles for the  
school museum.

Dress German dolls.

Trim Christmas trees.

Collect pictures of castles and soldiers, parks and  
pleasure grounds, street life in Berlin, museums  
that school children visit.

Model on a sand table beautiful streets :

Unter den Linden in Berlin.

Champs Élysées in Paris.

Dress French dolls.

Collect pictures of street life in Paris, beautiful parks, boulevards, kiosks, arches, monuments, playgrounds.

4. Study of heroes of other times.

Collect pictures of water carriers in time of Joseph, also lamps, water jars, water bottles, houses, tents, sheepfolds.

Collect pictures associated with Columbus :

The house in which he was born.

The harbor of Genoa.

The Spanish Court.

The ships in which he crossed the Atlantic.

His reception when he returned to Spain.

Spanish costumes of that era.

5. Collect pictures associated with holiday celebrations in our own country.

**END PAGE THREE**

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- [illegible]

1. It is a new era in their lives.
2. They have become a part of a new institution.



SOME THINGS SEEN IN THE CITY STREETS.

3. They are eager to coöperate, but need —
  - a. A definite, concrete task to perform.
  - b. Skillful guidance.
  - c. Inspiration to insure perseverance.
  - d. Acknowledgment of their contribution.

**D. To secure a genuine appreciation of—**

- |                    |                    |
|--------------------|--------------------|
| 1. Policeman,      | 4. Health officer. |
| 2. Fireman.        | 5. School janitor. |
| 3. Street sweeper. | 6. Mail carrier.   |

**II. General Mode of Procedure.**

- A. Find out what the children already know of community life either through home training or through their kindergarten experience.**

*Illustrations:*

1. What the family or the home life does for them now, — furnishes shelter, food, clothing, toys, etc.; safeguards health; affords companionship.
2. What the kindergarten does for children.
3. How children are helped by the industrial activities of —

Carpenter	Milkman
Plumber	Grocer
Drayman	Shoemaker, etc.
4. How children may be helped by school.

- B. Stimulate them to want to know more about their relation to community life.**

1. Begin all instruction with that which they can readily observe and easily understand.
2. Base all instruction upon the child's own observation and experience.
3. Arouse curiosity by means of conversation, questions, anecdotes, and stories.
4. Use pictures or objects of their experience as a point of departure.

- C. Get expression from children by means of construction on sand tables, or by dramatic play, or by dressing dolls, or by drawing, or by modeling, or by making something to be used in the schoolroom for the benefit of all.
- D. Make use of every opportunity for *coöperative* work, and every opportunity to show respect for another's property.

## II. Arrangement and Selection of Subject Matter.

- A. Order of topics should be determined by needs of the pupils and the condition of the community in which school is located.
  - 1. Topics selected must be in the plane of the child's experience and chosen from his immediate surroundings.

### *Illustrations:*

- a. Home life on a farm.
  - b. Home life in a small village.
  - c. Home life in a large city.
- 2. The topic must be something that appeals strongly to the child's interest just now. In general, to follow the cycle of the seasons will be safe.

### *Illustrations:*

- a. The family's preparations for winter, spring, summer, etc., furnish topics concerning which the child will have much to say.
- b. Coming to school helps the child to appreciate how useful the policeman is on crowded streets, on stormy days.



## INSTRUCTIONS FOR THE CHILD

1. The policeman's day brings an interest in the policeman.
2. He is in the uniform of a person coming to work, suggest appropriate phrases.
3. Each child should be encouraged and of course encouraged by instructions as to his duties.
4. Punctures must be made in personal service.
5. Children need to get the feeling of *organization* and *control* under their own intellectual knowledge of facts.

### Illustration

The policeman is not only an officer, but a man from a little soldier.

1. He helps to make the street a safe place.
2. He helps the children to cross crowded streets, busy streets or windy streets.
3. He helps the children to find their homes.

### Questions

How does a policeman look?

How does a policeman act?

How does a policeman talk?

How does a policeman behave?

How does a policeman help the children?

How does a policeman help the children to find their homes?  
What places does he go to? What places  
does he go to?

1. Compare the children's work with what children  
have learned from the story learned from  
the story of the policeman's day. regard to —

1. An Indian home.
2. Life on a farm.
3. An Eskimo home.

### SUBJECT MATTER FOR GRADE I

#### HOME LIFE

#### I. The Family — its Members, and Duties of Each.

##### A. The parents.

1. Supply such needs as —  
Shelter. Toys.  
Food. Books.  
Clothing. Companionship.
2. Plan the family pleasures such as —  
Picnics and excursions.  
Vacation outings.  
Family celebrations.  
Week-end holidays.

##### B. The children help in such ways as —

- Being prompt at mealtime.
- Helping each other to dress.
- Running errands.
- Playing with and guarding baby.
- Taking care of wraps and toys.
- Setting table.

##### C. Activities carried on in the home for the family :

- Washing and ironing clothes.
- Making and mending clothes.
- Cleaning and caring for clothes.
- Cleaning and caring for the home.



THE OLD CHURCH



THE OLD CHURCH



THE OLD CHURCH



THE OLD CHURCH



THE OLD CHURCH

THE OLD CHURCH

Baking.

Cooking and preparing meals.

Marking linen.

Preserving fruit.

Selecting linen and bedding and clothing  
suitable for summer use.

Selecting linen and bedding and clothing  
suitable for winter use.

**D. The location of the home in regard to —**

Convenience to business office.

Convenience to school.

Beauty of surroundings.

Health — amount of light, air, and sun-  
shine.

**. How the Occupations of Other Individuals Serve the  
Family Needs and the Home Life:**

Carpenter.

Baker.

Plumber.

Iceman.

Drayman.

Tailor.

Newsboy.

Coal dealer.

Milkman

Hardware merchant.

Grocer.

Stationer.

Shoemaker.

Printer.

Farmer.

Expressman.

**What the Community (*i.e.* all the People) Furnish  
for the Benefit of Everybody (the Public):**

Pure water.

Beautiful parks.



A WIGWAM.



AN ESKIMO'S HOME.



A FARM HOUSE.



A VILLAGE HOUSE.



A CITY HOME.



AN APARTMENT HOUSE.

TYPES OF DWELLINGS.

Suitable playgrounds.  
Clean streets, etc.  
Schoolhouses.  
Hospitals for the sick.  
Homes for the friendless.

**V. What Each of the Following Does for Children:**

Policeman.	Health officer.
Fireman.	School janitor.
Street sweeper.	Mail carrier.

**V. Comparison of City Homes with —**

The Indian's.  
The Eskimo's.  
The farmhouse.

**TYPE LESSONS FOR GRADE ONE**

**I. Conversational lessons in connection with the family.**

**A. The family as a unit.**

The child needs to get the idea of a "group unit" before he can understand the relation of one unit to the group. For conveying this idea, the teacher should use such pictures as a family of cats, a family of squirrels, a family of rabbits, etc. These may be obtained from the collection of Perry pictures.

1. With a picture of a human family, teacher asks such questions as —



TWO MOTHERS AND THEIR FAMILIES.

a. What do you see in this picture?

b. Who is this? And this?

[Teacher uses the word *family*, asking children to show her who belong to the family, and to point as they tell.]

2. With a picture of a family of animals, *e.g.* bears, teacher asks:

a. What kind of family is this?

b. Show me which bears belong to this family.

3. Similar work with other families of animals.

4. Teacher questions the child about his own family at home.

a. Have you a family at home?

b. Who belong to your family?

**B.** The members of the family and their relations to each other.

1. Review the animal families, naming members.

*Illustrations:*

a. Monkey family. (Use picture "The Sick Monkey" included in the Perry Picture Company's collection.)

*Questions:*

Show me the mother monkey.

Do you think she loves the baby monkey?

What in the picture makes you think so?

b. The cat family.

*Questions:*

Do you think the mother cat loves her kittens?

What in the picture makes you think so?

Did you ever see a real mother cat with her kittens?



Did she love you when she loved them?

How?

1. Repeat the lesson again. Use pictures in the following lessons.

*Lesson 30*

1. The mother. (See picture opposite page 55 or some other picture of mother and child.)

*Questions:*

Do you think this mother loves her baby?

What in the picture makes you think so?

Look at the baby and tell me what you think the mother has been doing for it.

Tell me what kind of mother you think this little girl has. What in the picture makes you think so?

Have you a mother at home?

Does she do anything to make you happy?

Where did you get your nice dress?

Who combed your hair so nicely?

How did you get your face and hands so nice and clean?

Did you have breakfast this morning?

Does your mother do anything for the rest of the family to make them happy?

Are you very glad you have such a good mother in your home?

1. The father.
2. The brother.
3. The sister.

*Questions:*

Who is this in the picture? Does she look

big enough to do something to make the family happy?  
What do you think she might do to make the baby happy? The mother? The father? The brother?  
Have you a sister in your home?  
Are you a sister? Have you grown big enough to make anyone in your family happy? To-morrow I shall ask you if you have been able to make someone in your family happy to-day.

## II. Suggestions for an Excursion.

### THE SHOE STORE

[The purpose of all excursions and conversational lessons should be to *help the child to understand his environment* and his own relation to it. Hence, the point of departure should always be the object or experience with which the child is familiar.]

#### A. Preparation.

1. Begin with some child's pair of new shoes, or newly-soled shoes, or a discussion of shoes in connection with the change of seasons and warm winter clothing. Get the children to tell what they know about shoes, their purchase, material, making, and mending.
2. Tell them a very kind storekeeper has invited them to his store to see his shoes and learn how shoes are mended. Emphasize the

expected kindness and courtesy on the part of all who accept his invitation. Make clear what is to be looked for in the shop, e.g. materials, tools.

# B The excursion.

- 1 It is necessary to have a trustworthy and obedient person at the head and foot of the line. It may be a coveted honor for a child to be trusted there, because of street crossings and the care of smaller children.

- 2 At the store it will be necessary for all to be quiet unless addressed. The teacher will have to have each thing of interest pointed out and named, for many children will see only things for themselves. If the place is small, a few children may watch the work. They should know the names of materials and tools, the names of the cobbler using, and how the work grows. When the work is done all thank the storekeeper.

# C After the excursion.

After the excursion, each child has a chance to tell what he saw. A good way to do this is to have each child tell one thing he saw, one thing he heard, one thing he felt, one thing he thought, one thing he saw, one thing he heard, one thing he felt, one thing he thought, etc.

After the children have told, the teacher may ask them to write on the blackboard what they saw, what they heard, what they felt, what they thought, etc. This will help them to remember their own experiences.

3. Let some child play he is a cobbler and do what he saw the cobbler doing. Let others guess what he is doing. Let another show something else, etc.
4. Show pictures of a cobbler at work and let children tell all they can about the picture.
5. Show a picture of a big factory and tell children that most of our shoes are made in a large factory with machines.
6. Give children paper and pencil, or blackboard space, and let them draw a picture of a cobbler doing something, or of the shoe-store window. Have children hold up finished pictures and describe them.
7. Have children cut out shoes in pairs, free-hand, from paper, black, white, large, small, high, low. Mount on a sheet of paper on which a window is drawn and arrange for the window display of the shoe store.
8. Let children put some in boxes in pairs and play store. Children buy and sell, make believe fit them, and pay for them.
9. Teach song, "The Little Wee Man"—Gaynor.
10. Tell stories such as —  
    "Goody Two Shoes."  
    "The Fairy Shoes."

## **I. Suggestions for a Series of Lessons in Connection with Farm Life.**

### **A. General preparation.**

1. The child must have clearly defined ideas of —

4. Open space in fields.
  5. How live farm animals really look and act.
  6. How seeds and plants grow.
  7. Appearance of fruit, vegetables, grain and other farm products.
  8. Simple methods of transportation by horse and wagon, rail, etc.
3. These things may be placed in the following ways:
- a. By making an excursion to a large park.
  - b. By visiting the county fair.
  - c. By making seeds in window gardens or school gardens and watching the plants grow.
  - d. By making the acquaintance of fruit, vegetables, grain, etc., as they may see them in their own homes in store windows, or in the neighborhood.
  - e. By visiting or watching in how farm products are brought to the city.

None of these things is an excursion to a farm where the child is in the most satisfactory manner getting a view of the true nature of things. This method of instruction is seldom successful, however, since farms in the city are very much and often depart widely from the real thing, and are numerous; and since the nearest school is easily reached, many children in the city will doubtless have such farms and so contribute to the false impression of impressions they have of the country farm, a truck farm, or a school farm.

**B. Season.**

1. The work should be begun in October or early November, in time to finish the series by Thanksgiving and give a meaning to the celebration of that festival.

**C. Outline of a lesson.**

1. A first lesson, meeting the child's experience and finding out what he knows.

Show an apple. Ask where it probably came from. Trace back, step by step, as far as the child can go, to the market, the farm, the tree. At each step ask children if they have seen a market, an apple tree, etc., and have them tell you what they know about it. Have pictures of an apple tree in fruit, of apple blossoms in color, of a ladder, a basket, and someone picking apples. Prints or rough sketches made by teacher on board with colored crayons are helpful.

Cut open an apple, notice the seeds. Ask what they are good for. Recall experiences with seeds in the school garden. Ask children what they suppose these would grow into if they were planted. Plant some in a pot of earth and see if they will grow.

Various activities may be carried on in connection with this lesson on the apple. Teacher may ask children to make up stories about the pictures she has shown them. Or the children may act out scenes

from the story of the spider from painting the web to making the two spiders. They may draw pictures illustrating parts of the life story which they have really seen. They may see which can put the best picture of an spider from paper or model the best one in clay. These activities will be carried on as language work, seat work, drawing or manual work.

# I. an excursion to the market.

The excursion should be followed by a discussion of the various objects and activities noticed and by working out the same in dramatic play, drawing, painting, clay modeling etc. Vegetables and fruit or pictures of them may be used in the discussion to strengthen the impressions gained. The discussion should bring out how these vegetables, fruits etc., look when they are growing. Teacher if felt-then may illustrate by drawing apple, vine, or bush, as they look when growing.

# II. an excursion to the barn, riding hayfields, gathering wild mushrooms, out trees, brook, pond, swamp, grass etc.

Visit out as before.

# 3. a study of grains

## a. Wheat.

Trace the story of a piece of bread to the wheat seed. Show wheat stalks in head, grains of wheat, flowers and pictures of wheat bread.

Let children make flour by pounding grains of wheat with a mortar and pestle and sifting through a sieve.

Let children chew wheat seeds.

Show pictures of farmer preparing soil to plant wheat. Then let children at sand table plow with a stick, rake and harrow with their fingers, and make believe plant, relating all their previous observations and experience on the subject. Let them lay out fields, build stick fences, grow fields of wheat with sticks, cut, rake, gather in sheaves, tie, stack, cart with cardboard wagon and horse to a paper barn, etc.

b. Corn.

This lesson should be conducted similarly to the preceding lesson. Corn stalks, corn in the ear, grains of corn, corn meal, and pictures of cornfields may be brought into the classroom.

5. Farm animals.

a. The cow.

Start with a bottle of milk. Ask questions, such as —

Where did it come from?

Where did the milkman get it?

Where did the farmer get it?

Dramatize the activities of the milkman at the sand table with block houses, toy horse and wagon, toy bottles, and paper dolls.



Show toy cow and pictures of cows, taking care about size impressions for children who have not seen cows. Churn real butter in a quart jar and make cheese.

b. The sheep and wool.

Begin with child's new, warm, winter coat, another's skating cap or mittens which you hold in your hand and test by touch. Teach children to distinguish wool from other materials, by touch, when blind-folded.

Associate picture of sheep with those seen in the park.

Recite "Baa, Baa, Black Sheep" and "Little Bo-peep." Dramatize these rhymes. Make the noises that sheep make.

Feel specimens of new wool. Twist raw wool into a thread. Ravel goods woven from coarse woolen thread. Begin exercises in weaving.

c. The horse.

How it helps the farmer and others.

How it is cared for.

An excursion to the blacksmith shop.

6. Sand table construction.

Build up a coöperative farm on the sand table, letting children suggest all the objects and do all the work. Teacher guides with questions to keep all in congruity. A systematic way to begin is with a long road leading out into the country where the

farmer lives, putting it through the middle of the sand table. Then children can work all around the table on either side, laying out, one by one, the farmer's house, barn, chicken coop, pigpen, duck pond, garden, orchard, fields, etc. Toy trees, paper dolls, sticks, beads, toy and cardboard animals, wagons, etc., made by the children as construction work previously, will add interest and reality to the scene when completed, and the representation will give the children a connected and unified idea of scattered bits of experience and information.

This scene is not yet enough, for the children now want to play out farm activities on this little farm, feed the chickens and animals, take them to the brook to drink, milk the cow, turn her out to pasture, put her in shelter for the night, plant and harvest fields, pick apples, gather vegetables, drive the wagon to the town and about the fields on various errands. Through this play they will enter more fully into the spirit of farm life than through hearing about it.

7. Stories about farm life and those which emphasize the tying together of a series of activities in an interdependent relationship, as —

“ The House That Jack Built.”

“ The Old Woman and Her Pig.”

George Washington, the Virginia Planter.

Thomas Jefferson's Merino Sheep.

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SMITH, ELMER B., *Bob and Betty Visit Uncle John.*

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**On Stories and How to Tell Them, also Selections of Poetry.**

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## Chapter V

### SECOND GRADE WORK

#### PRACTICAL SUGGESTIONS CONCERNING THE WORK OF GRADE II

IN the work of the first year the child's appreciation of his parents and other members of the family has deep-  
**Results** ened because he has been made conscious of  
**of First** how much they help him. He has learned  
**Year's** that each occupation has a definite relation to  
**Work** himself and that his own family could not  
**Summa-** supply his needs without help from others.  
**rized** The interdependence is felt by him, and his appreciation of what "working together" means has been intensified in his daily experiences in the classroom and on the playground. His own knowledge of pet animals, his experience in the school garden, his knowledge of what is done on a farm and what we get from a farm, lead him to see that human beings are dependent in many ways on vegetation and on animals, wild and tame. His "self" has expanded. His known world is larger. He feels much more at home, since he can appreciate what the conspicuous elements in his surroundings are "good for" and that he is an important helper in community life.

His emotional life has had many opportunities to express itself in helping to celebrate the birthdays of school-mates, and the holidays of the nation, and in trying

to put himself in another's place and become the person whose action he tries to interpret. At one time it was an Eskimo baby, or an Eskimo mother, at another it was a farmer, or a shoemaker, or a motorman. In each case, he has expanded and enlarged his own emotional life and has learned how to appreciate sympathetically people unlike himself. To try to show how a grief-stricken mother feels, or how she sings a lullaby, or rocks the cradle, how the Indians dance to express their joy, how a command or a hospitable invitation is given, or an entreaty is made, has helped the child to gain conception of mood, of motive, of cause and effect, and made them stand out in relative proportion. Such experiences illuminate much that will help later in controlling his imagination according to fixed principles. To control the imagination is a prerequisite to any serious study of history, for the student of history must approach sympathetically the past that he has never seen if he hopes to get a picture of it that is real and true. If he wants to relate to others what he has made real to himself, he must be able to portray vividly and make his account both attractive and pleasing as well as true to the period of time and place in which the events occurred. The fairy tale may ignore dates, escape laws, delight in the improbable, and even record the impossible. The historic tale, no matter how interesting, how full of movement and life, can be neither improbable nor impossible. Every item in it must be tested and verified. Consequently each step that the child makes toward *controlled* imagination is a decided gain as a basis for future history study.

The aim in the second year's work is to see that the

children gain definite notions of how progress toward better ways of living is made possible. All work in the second year must still appeal to the combined energy of heart, head, and hand in order to develop the child's own personality and at the same time increase his social serviceableness. One of the easiest ways of bringing about such a result is to introduce him to primitive man and his environment and the problems which confront him.

The contrast between the conditions under which primitive man lived and those under which the child is now living is so great that the child sees a difference at once. In making comparisons, he is constantly using the experience gained by last year's work. He gradually begins to realize that inventions are a response to meet the needs of society, and since the manner of living in the time of primitive man was so simple in character the old way of solving such a problem as getting food and the new way of performing the same task after the invention was made are both within the child's comprehension. Gain or progress can be appreciated and its consequences felt. For example, the bow and arrow, or the weighted spear bring advantages to the inventor that a child can comprehend. So does the discovery of how to make fire and how to keep fire. He can be led to appreciate why a cave is a more desirable home than a tree top. Every activity of primitive man selected for instruction appeals strongly to the child because he is interested in how food is obtained, how it is prepared, how shelter is secured, and how the dwellings and the clothing are made.

The crudeness of it all is a challenge to his own inventive powers and stimulates him to try to make awls, hammers, throwing sticks, bows and arrows, and baskets, as primitive man made them. He is more than willing to go on an exploring expedition to find nuts, berries, and roots that are good to eat. In these outdoor excursions he is getting valuable experience in regard to his own natural environment and laying a foundation that will make him a more intelligent student of both history and geography. He is prepared to see that the inventor of a new tool, or the discoverer of a new process that makes life easier for these people, would be a hero. Only the capable man, the alert and the persevering man, could find out the better process, discover the clue to a situation that was puzzling, improve an old tool or make a new one; consequently this power calls forth admiration from the others. The benefits received make the tribe or clan grateful, and so the hero would receive both the honor and the glory that every hero deserves.

The child can also be led to see that even in these early tribes of human beings the sick were given food, the swiftest did the hunting, and the less active gathered fruit or nuts. There was some exchange of work, some coöperation, some division of labor. When these people learned to cultivate plants and to domesticate animals, they were overcoming, conquering, and controlling their environment. Each advance step in gaining control of nature meant an onward step in progress. Men must have been more intelligent than the brute beasts by which they were surrounded or they could never have discovered

(2) As a  
Basis for  
History  
and Geog-  
raphy

(3) As a  
Means to  
the Con-  
ception of  
Coöpera-  
tion



the way to do these things, but no matter how intelligent they were, if they had not agreed "to work together" they could not have conquered nature. Men in organized society can do such things, but no man acting in isolation could achieve any such result, no matter how great his mental capacity. It is only by combinations of united effort that natural resources can be controlled so that protection from danger, the care for the helpless or the weak, the acquisition of food and shelter may be secured. To-day we have soldiers and farmers, carpenters and blacksmiths, people who make houses and people who make hats, people who make pins and people who paint pictures. As a rule man becomes strong in proportion to the strength of the associations which he forms. No man in isolation has ever yet reached his highest development, and great progress is possible only in an organized community or nation. A highly civilized state is not only difficult to gain, but it is difficult to retain.

The following elementary stages by which civilization is reached can be made fairly intelligible to second-grade children:

1. The early leaders must have been men of great courage and bodily vigor so as to resist the attacks of enemies whether human or brute. They must have been inventive: to find the best hunting grounds, devise the best ways of killing game, and secure abundant supplies of food; to fashion tools and domestic utensils; to choose the sites for villages and make the clearings; to undertake the domestication of animals and the cultivation of plants.

Stages of  
Progress  
Toward  
Civiliza-  
tion

2. Communication with other communities probably shortened the time required to secure the bare necessities of food, shelter, and clothing.
3. Protection of life and property for the common or general good of the whole community had to be secured.
4. When some men could procure the necessary food, shelter, and clothing for their families, and have leisure for reflection and study and were willing to devote their acquisition of knowledge to the general welfare, the progress was more rapid.
5. Men were enabled to have more leisure in the following ways :

Progress in the improvement of tools.

The change of motor power from man to beast.

Making the wind and the running water do what man once did.

6. The discovery of how to use and to keep and to make fire not only gave control over animals, on account of their fear of fire, but improved the conditions of living in many other ways which young children can appreciate.

At the close of the year the child ought to have gained considerable insight as to how progress takes place, what promotes it, and what retards it.

#### **TEACHER'S OUTLINE OF SUBJECT MATTER FOR GRADE TWO**

- I. **Rapid Review** for the purpose of stimulating children to recall the work in Grade I and their experience during vacation in travel and in methods of transportation.

**Questions:**

With what does the family provide us?

(Home, food, clothing, books, toys, pleasures, etc.)

What do the farmers provide for everybody?

(Grain, vegetables, fruit, nuts, eggs, chickens, butter, milk, hay, cattle, horses, sheep, etc.)<sup>1</sup>

What do the farmers buy at the stores when they come to the city?

(Groceries, clothing, kitchen utensils, farming tools, furniture, bedding, etc.)

How do the merchants deliver goods to the homes within the city? What conveyances are used?

How are the farm products brought to the city?

## II. Primitive Man Before He Had Fire.

[Ask the children to tell anything they can about him. Some may have had instruction in their own homes concerning this stage of man's development. Make the most of any contributions offered.]

### A. The appearance of the tree dweller's country.<sup>1</sup>

1. Dense forests.
2. River valleys.
3. Wooded hills.

### B. How the tree dweller lived.

**Questions:**

Why did he not live on the ground?

What kind of animals could he see?

<sup>1</sup> Use sand table to help in picturing how it would look.

Have you ever seen such animals? Have you seen tame cattle? Have you seen very young calves?

How could the tree dwellers take care of their babies? Where would the mother get the cradle? Could she get it at a store? How could she make one?

How could she do her sewing? Could she buy needles, thimble, thread? What did she use for thread? What could she use for a needle?

Did the children go to school? Why not? What would the children need to learn? (There were no books, there were no newspapers; so of course it was not necessary to learn to read.) Suppose you were a primitive woman, what would you want to teach your children?

### C. Food.

#### *Questions:*

Where would the tree dweller get his food?

(There were no gardens, or farms, or markets.) What could he find growing wild?

(Fruit, nuts, wild roots.) How could he get eggs or meat? (Bird's eggs, young animals.) Could primitive man have veal? How could he remove the skin of an animal? Have you ever seen a stone knife? Where? Have you ever seen cattle drinking from a stream? Have you ever seen anyone milking cows?

Could primitive man milk the cows that he saw?

(Give children an opportunity to ask questions and other children an opportunity to answer. Stimulate curiosity in all directions.)

What tools did he use in getting food?

(His own hands; claws of animals; clubs.)

(His own teeth; teeth of animals; and stones.)

(His own nails; bones of animals.)

Could he cook his food? Name some roots and berries that we eat raw. Where do they grow?

#### D. Clothing.

1. Ornaments -- kinds.

2. Trophies. No one could

3. Skins of animals. wear them unless

4. Feathers. he was brave.

### III. Primitive Man Sees a Fire and Does Not Know What It Is.

#### Questions:

Suppose you were a tree dweller and had never seen a fire, and then one day you saw a whole forest ablaze; what would you think it was? What would you fear most if you were a tree dweller? Have you ever seen a fire that was not made by man?

A. How a fire might be produced when no man knew how to make it and there were no matches.

1. By lightning.
2. By volcanoes.
3. By falling rocks.
4. By friction of dry bamboo stems in a high wind.

B. Traditional stories and myths telling how people obtained fire.

1. Greeks believed it came down from Heaven. They called lightning flashes Jove's thunderbolts. (See story of Prometheus.)
2. Some tribes in the Pacific Islands still think it was brought up from the lower regions by their god, Massi, who learned the secret of making it by rubbing two sticks together.
3. Natives of Tonga Islands still believe that the god of the earthquake is also the god of fire.
4. Some American Indians say that when the buffaloes galloped over the prairies they set the grass ablaze by the sparks from their hoofs, and that was the first fire.
5. Scandinavians believed that the god Thor held a mallet in one hand and a flint in the other and with them made a fire.
6. Ancient Peruvians believed that one of their gods hurled stones with a sling. They called lightning flashes "the god's children."

**IV. Primitive Man Learns to Save Fire and to Use It.****A. What he learned to use it for.**

1. He could warm his body with it.
2. He could dry his clothing with it.
3. He could conquer animals with it, for they were afraid of fire.
4. By means of fire he procured a cave for a home, and so he could live more comfortably.
5. He could cook and preserve food with it.
  - a. Boil food.      c. Dry fish.
  - b. Bake meat.    d. Smoke meat.
6. He could drive away noxious insects.
7. He could drive away venomous serpents.
8. He could clear the forests and jungles of malaria by fire.

**B. Result—a degree of coöperation.**

1. Because people collected around the fire in groups (clans) to be safe, a better life became possible.
2. Then people learned how to live together and to be of service to each other.

**Questions:**

Suppose all our fires should go out some day and no matches could be found and no one could remember how to make fire, what would you eat? How would you heat your house? How would you light the streets? Could you ride on the railroad trains? Name all the ways in which we use fire.

**V. Primitive Man Learns How to Make Fire.****A. By the friction of sticks.**

1. Moving with the grain (called plowing, used by Polynesians).
2. Moving across the grain (called sawing, used in bamboo regions by Malays).
3. Twirling (most interesting).

**B. By striking pyrites, or stone containing iron, with flint.****VI. Modern Man's Use and Control of Fire.****A. Great service fire renders to us now.**

1. It illuminates houses, streets, subways, tunnels, etc.
2. It heats our houses, trains, schools, public buildings, etc.
3. It moves cars upon the railroad.
4. It makes possible the rails upon which the cars run.
5. It moves steamships on the ocean.
6. It moves automobiles, and enables us to have flying machines and all kinds of manufactures.

**B. We do not need to save fire because we have so many ways of making it and matches are so cheap.****C. Ways in which fire may injure us.****Questions:**

Have you ever seen a prairie fire?

Have you ever seen a forest fire?



Have you ever seen a building on fire?  
What can be done to prevent such damage?  
In what ways can the community protect  
itself from fire?

Make a list of all the ways in which children  
may help to prevent fire and see who will  
have the longest list.

**D. How we protect ourselves against loss from fire.**

**1. The community taxes itself to support a  
fire department.**

**a. All the stations are built and equipped  
by money that is contributed by the  
tax payers.**

**Questions:**

How many engine houses have you  
seen?

Have you seen the ladders?

Have you seen the ropes?

Have you seen the life nets?

Have you seen the hose?

Have you seen the axes?

Have you seen the engine?

Have you seen the tender?

How do you send in an alarm?

Can you call up the fire department by  
telephone?

**b. The firemen.**

**Questions:**

Are the firemen paid for their services?

Who is the chief of our fire depart-  
ment?

What does he do when there is a fire?

What do the firemen do?

What do they do at the engine house between fires?

Tell true stories of the heroism of firemen at fires that have occurred within your experience.<sup>1</sup>

2. The community requires the builders to put up fire escapes on public buildings and to have outside doors open outwards.

*Questions :*

How do the schoolhouse doors open?

What difference does it make?

Where are our fire escapes?

If a fire should break out now what would be the wisest thing to do first? Whose orders should you obey?

3. Ways in which the little children assist the community in preventing fires.
  - a. By care of matches, oily rags, and dust cloths.
  - b. By care of bonfires, firecrackers, alcohol, etc.(Stories of fires caused by careless use of matches. We have safety matches now ; does everybody use them?)
4. Ways in which parents and servants can help to prevent fires.

<sup>1</sup> NOTE TO TEACHER. See sample story at close of this outline.

- a. Care of gasoline cans.
  - b. Care of kerosene cans.
  - c. Keeping basement clean.
  - d. Keeping oily rags in a safe place.
  - e. Keeping fire escapes clear.
5. Ways in which schools help.
  - a. By having fire drills so that children can become skillful in obeying orders, acquire speed in their movements, and learn to keep mouths closed tight in passing out.
  - b. By keeping the building clean.
  - c. By keeping the fire escapes in repair and clear.
6. How policemen help to prevent fires.
  - a. The police stations — where located?
  - b. How is a policeman called when needed?
  - c. Kinds of policemen.
    - (1) Mounted and unmounted.
    - (2) Park police.
    - (3) Health police.
    - (4) Traffic police, etc.
7. Ways in which insurance companies help to distribute the loss caused by fire.

#### A TRUE STORY BRIEFLY TOLD TO SHOW THE NEED OF FIREMEN

A small village in northern New Jersey had no fire department. The people said, "We don't need any firemen. Our houses never get on fire. Who ever saw a fire in this town?" Only a few days later everybody in that town saw a fire. Nor will anyone who saw it ever forget it. This is how it happened.

One Sunday morning in the windy month of March a long oil train was climbing a steep grade on a mountain side above the village. There were sixty carloads of oil. One engine was pulling the train, and another engine in the rear was pushing it up the hill. When the last oil car reached the very top of the hill, the engine in the rear cut loose because it was no longer needed. Surely one engine could take the train down the grade easily. One engine had taken it down again and again.

But this time something unusual happened. A coupling snapped between car thirty-seven and car thirty-eight. The engine and thirty-seven cars were going down the hill chased by twenty-three cars without any engine. There were twenty-three cars running away on a down grade of a mountain side and every car filled with oil. The engineer did not know what had happened. A brakeman saw the coupling break and tried to signal the conductor. In his excitement he gave the wrong signal. The signal given was to stop. The engineer had the brakes applied, and the front train halted just at the village.

Then the people of the village heard a crash followed by a shattering blast. Four oil cars were smashed. Oil was gushing forth in streams. Then an explosion with a noise that sounded like a cannon shot was heard. Burning oil came down on the fields, on the trees, on the house tops. A large fire column shot up into the air. It was fed by the oil flowing toward it. Streams of fire rolled down the hill into the village. Whole torrents of blazing oil fifteen feet high swept right through the streets of the village. Houses burst into flame quite as rapidly as electric lights appear in a village at nightfall. The warehouse was burned. All the buildings across the tracks burned. Then the hardware store, a carpenter's shop, and a hotel; then two other stores and a restaurant, were all burning at once. The fences were burning. The trees were burning. The poor people were in a pitiable condition with no trained fire fighters

until the trained firemen from two neighboring cities came to help the unfortunate village. No community is really safe unless it has men trained to fight fire.

**VII. Progress of Primitive Man After He Learns How to Save, Use, and Make Fire.**

- A. What the children had to learn.
1. To secure food.
  2. To protect themselves from wild animals.
  3. To hunt and to fish.



PREPARING A SKIN.

- B. Occupations of the grown people.
1. Making baskets.
  2. Making tools such as:

Stone hammers with handles. } See pictures.  
 Stone knives with handles. }

Stone spears weighted.

Strap fire drill and bow drill.

Snares and pitfalls.

Harpoons from antlers.

The spear noose.

Poisoned spearheads.

The throwing stick.

### 3. Dressing skins.

#### a. Tools used :

Stone knife.	Stone maul.
Stone scraper.	Stone flaker.
Stone saw.	Stone comb.
Bone awl.	Bone needle.



CHIPPED  
IMPLEMENT  
OF EARLY  
MAN.



INDIAN KNIFE  
WITH HANDLE.  
(Oregon.)

#### b. How it was done.

(1) By scraping the inner side.

(2) By rubbing the inner surface with fat.

(3) By drying the skin in the sun.

(4) Later they learned —  
To stretch the skin on a frame.

To roughen the inner side  
by scraping it cross-  
wise.

To soften it by beating, by treading, or  
by chewing.

To flatten seams with sandstone.

To polish the skin.

(Use pictures to make above points  
clear.)



RUDE AX, HATCHED CHIPPED  
IMPLEMENT.  
(Modern Indian.)

**4. Making clothing.**

- a. By lacing skins together with sinew thread.
- b. By selecting tough skin for sandals and moccasins.
- c. By braiding grass for sandals.
- d. By using strips of skins for leggings.
- e. By using branches for snowshoes.

**5. Guarding the cave dwelling from wild animals.****C. Travel and Transportation.****1. Conveyance by land.****a. Persons carried :**

- (1) Those in authority.
- (2) The sick or wounded.
- (3) Small children.

(All others walked.)

**b. Footgear and accessories to walking, running, or climbing.**

- (1) Snowshoes.
- (2) Sandals to protect feet from stones.
- (3) Leggings to prevent snake bites.
- (4) Moccasins to protect from thorns, etc.
- (5) Boots in cold regions.
- (6) Socks of soft grass.
- (7) Stilts.
- (8) Staff or walking stick (notched or forked at top as a rest).



WOVEN SANDAL  
FROM A CAVE IN  
KENTUCKY.

- (9) Ladders of rope or bamboo used in climbing.
- c. Burden bearing by one person on land.
  - (1) Burdens were carried —
    - On the head.
    - On the shoulder.
    - On both shoulders.
    - On the arms.
    - On the back.
    - Suspended from the forehead and rested on the back.
    - Suspended from the shoulder.
  - (2) Inventions :
    - The pad for the head.
    - The forehead pad.
    - The porter's knot.
    - The yoke.
    - The market basket.
    - The knapsack.
    - The burden basket.
    - The panniers.
    - The haversacks.
    - The gripsacks, etc.
- (Use pictures to make this clear.)
- d. Coöperative burden carrying by land.
- 2. Conveyance by water.
  - a. Individual locomotion.
    - (1) Swimming.
    - (2) Use of floats made of bundles of reeds or inflated goat skins.
    - (3) Use of life preservers of bladders, or light wood.





ESKIMOS.

- (4) Riding on a log.
- (5) Riding on a scooped-out log.
- b. Traffic upon the water.
  - (1) Boats, rafts, and coracles propelled by poling, paddling, sailing, rowing, cordeling, or tracking.
  - (2) Use of carrying places or portages around falls, etc., or from one stream to another.

### VIII. The Eskimos of Arctic America.

#### A. Their dwellings in winter and in summer.

##### 1. How they look.

- a. Front view.
  - b. Ground plan.
  - c. Section.
  - d. Interior view.
- } Use pictures and sand table.

##### 2. How they are made, and the materials used.

#### B. The children.

##### 1. How they play.

- a. With puppies.
- b. With dog whips.
- c. With harnesses.
- d. With sleds made of ice.
- e. With whalebone bows and arrows.
- f. Reindeer hunting.
- g. Rolling down hill.
- h. Racing.
- i. Jumping.
- j. "Sand-bag ball."



*Picture of American Mission, Bulletin 54, Plate W.*

ADobe DWELLINGS OF THE SAN XAVIER PAPAGO.

2. How they work.
  - a. Chinking and banking the house.
  - b. Feeding the dogs.
  - c. Driving the dogs.
3. How they are clothed.
  - a. Material used for clothing.
  - b. How their clothing is made.

C. Their acquaintance with the white men.

*Questions :*

- What do they get from the white men?  
How do these tools and implements help the Eskimos?  
What does the white man get from the Eskimos?

**IX. The Indians of the United States.**

A. Their habitations.

1. Dependence on immediate surroundings for material out of which they make their houses.
2. Stage of progress indicated by their house life and domestic institutions.
3. Appearance of different types of dwellings that can be observed.
  - a. Community houses containing more than one family.
    - (1) *The Iroquois long house*, 50 to 100 feet in length and 16 to 18 feet wide. The frame work of poles, the sides and triangular roof covered with bark (usually the elm).



*Bureau of American Ethnology, Bulletin 34, Plate I.*

GROUPS OF HETCHOL IN NATIVE COSTUME.  
[122]

Interior had compartments. The smoke-hole in the roof was above the central fire.

- (2) *The pueblos*, or many-celled clusters of stone or adobe in New Mexico and Arizona. They are semicircular or oblong, in terrace form. Access to them is by ladders.

*b.* Other types of homes.

- (1) The tent, or tepee, of the tribes of the plains.
- (2) The Navajo hogan (earth lodge).
- (3) The palmetto house of Louisiana.
- (4) The brush and canvas dwelling of the Apache.
- (5) The ancient cliff dwelling, Mesa Verde, Colorado. (Use pictures to make clear.)

*B.* Their arts, which help us to understand the stage of progress they have reached.

1. Those who can make pottery have gained an important step onward toward civilization.
2. Those who use adobe brick in the construction of houses have gained better conditions of living.
3. Those who have learned how to cultivate maize and other plants and how to irrigate the land have gained a decided advantage.

*C.* Their modes of travel and burden bearing, showing how much progress they have made.



*Bureau of American Ethnology, Bulletin 24, Plate VI.*

PIMA DWELLING. MADE PARTLY OF ADOBE BRICK.



*Bureau of American Ethnology, Bulletin 24, Plate 24.*

NAVAYO HOGAN.





*Bureau of American Ethnology, Bulletin 34, Plate IV.*  
REED AND MUD HOUSE.



*Bureau of American Ethnology, Bulletin 34, Plate IV.*  
BRUSH HOUSES.



D. Their division of labor and community life showing how far they understand how to "work together" for the benefit of all.

E. Indian myths, symbolism, customs, ceremonies, and the stories they tell their children, indicating their religious beliefs and their ideals.

### ANTIQUITIES OF THE JEMEZ PLATEAU, NEW MEXICO

The greater part of the plateau is occupied by the Jemez forest reserve. Six Indian reservations or grants border or lie partly within its limits. This region was the seat of a considerable population in prehistoric times, and innumerable ruins of the civilization are found throughout the plateau. The habitations are cliff dwellings and pueblos. Buried under the debris of buildings and in the graves of the dead are various artifacts of stone, bone, wood, fiber, and clay, displaying the simple industries and domestic life of the inhabitants. These, together with ceremonial objects, the symbolic ornamentation of domestic and mortuary pottery, yield important data relative to the social and religious life of the time. A few illustrations of these artifacts are found in plates XII, XIII, XIV, and XV of *Bulletin 32, Bureau of American Ethnology*. Food bowls have been preserved to us through the symbolic act of placing food with the dead. The aboriginal potters had considerable knowledge of colors and handled them with good effect in decoration. Yellow and gray ware was decorated with black lines, plate XV. Red ware was decorated with black and red lines and with a salt glaze, see *Bulletin*, plate XV, *e, f, h*. Certain symbolic motives are very persistent, see *Bulletin*, plate XV, *a, b, d*. Reproductions of a few of these antiquities are shown on the pages following.



*Bulletin 32, Plate XIII.*

*a, b, c, d—BONE WHISTLES; e, f, g, h—BONE AWLS; i, j, k—STONE  
HATCHET, STONE HAMMER, STONE MAUL.*



*Bulletin 32, Plate XIV.*

SMOOTH BLACK UNDECORATED WARE.



*Bulletin 32, Plate XIV*

INCISED WARE.



*Bulletin 32, Plate XV.*

TYPES OF MORTUARY POTTERY.





*A painting by Richard Blossom Farley. Reproduced by permission of The State Normal School, Trenton, N. J.*

THE PEACE COUNCIL OF 1758.

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HILL, CHARLES J., *Fighting a Fire*.

JENKS, TUDOR, *The Fireman*.

*The Manual of the Fire Department* in the community where the school is located.

### **The Eskimo.**

*Bureau of American Ethnology. Annual Report*, Vol. XVIII.

CARROLL, CLARENCE F., *Around the World, Book One*.

PEARY, MRS. JOSEPHINE, *The Snow Baby*.

SCANDLIN, CHRISTIANA, *Hans, the Eskimo*.

SCHWATKA, FREDERICK, *Children of the Cold*.

### **The Indian.**

For an account of Indians given by themselves see —

*The Indian's Book* by NATALIE CURTIS.

For customs and symbolism see —

Articles by ALICE CUNNINGHAM FLETCHER, especially her account of *The Hako: a Pawnee Ceremony* in the *Annual Report of the Bureau of Ethnology*, Vol. XXII.

For houses and house life see —

*North American Ethnology*, Vol. IV, article by LEWIS H. MORGAN; also *Bulletin 30* of the *Bureau of American Ethnology* under "Habitations."

For music of the Chippewa see —

*Bureau of American Ethnology, Bulletins 45 and 53*, articles by FRANCES DENSMORE.

For mythology see —

*Journal of American Folk Lore*, 1905, Vol. XVIII, page 111.

For pottery and textiles see —

*Bureau of American Ethnology, Annual Reports*, Vols. IV, VI, XX, articles by WM. H. HOLMES.

For stories adapted to children see —

BROOKS, DOROTHY, *Stories of the Red Children*.

BURTON, ALMA H., *The Story of the Indians of New England*.

CHASE, ANNA, *Children of the Wigwam*.

EASTMAN, CHARLES A., *Indian Boyhood*.

FOX, FLORENCE C., *Indian Primer*.

NEWELL, CICERO, *Indian Stories*.

WILEY, BELLE, *Mewanee, the Little Indian Boy*.

## **Chapter VI**

### **THIRD GRADE WORK**

#### **TEACHER'S OUTLINE OF SUBJECT MATTER FOR GRADE III**

##### **I. Life in Holland from a Child's Point of View.**

- A. Location of the country with a brief description of its general characteristics.**
  - 1. Pronounce the word Holland and write it on the blackboard.**
  - 2. Locate Holland on a globe (not on a map).**
  - 3. Tell how to take a trip to Holland.**
    - a. Partly by land — the conveyances used.**
    - b. Partly by water — the conveyances used.**
  - 4. Describe the dikes. (Use pictures and sand table.)**
    - a. How they look.**
    - b. How they are made.**
    - c. Of what use are they?**
  - 5. Describe the canals and their various uses.**

Call attention to their number and to the necessity for numerous bridges.
  - 6. Describe the windmills. (Use pictures.)**
    - a. How they look.**
    - b. For what are they used?**
      - (1) To saw wood.**
      - (2) To grind grain.**
      - (3) To pump water.**





A DUTCH WINDMILL.

Turner

7. Relate anecdotes that tell why Holland is called the "Land of Pluck."

**B. Home life in Holland.**

1. The houses. (Use pictures.)
  - a. How they look on the outside.
  - b. Description of the interior.
  - c. Furniture — its simplicity.
  - d. Kitchen — the chief room.
2. Occupations of father.
  - a. Dairy farming.
  - b. Raising garden vegetables.
  - c. Raising tulip bulbs.
  - d. Fishing.
  - e. Managing the boats that transport cheese, garden products, and fish.
3. Occupations of mother.
  - a. Making butter.
  - b. Making cheese.
  - c. Caring for the house.
  - d. Caring for the children.
4. How the children help.
  - a. They feed the geese and the ducks.
  - b. They deliver milk in little carts drawn by dogs.
  - c. They sell water in the same way.
  - d. They help father load and unload boats.
  - e. They help mother take care of the baby.
  - f. They help mother make butter and cheese.
  - g. Older children carry on their heads baskets of green vegetables or of fresh fish, and sell them in the streets.

4. Boys also sell brushes, brooms, wooden shoes, tinware, and sometimes cheese, in the streets.
5. The girls knit the thick stockings that everybody wears.

#### C. How the children play.

1. Small children play with wooden shoes, using them as doll cars or as boats.
2. Small children play with tiny windmills.
3. All children skate in the wintertime and play many games on the ice. They use various kinds of skates, skis and ice boats, also a stick with runners. (Use pictures.)
4. Children make snow forts and snow men in winter.
5. "Tag" is one of the favorite evening games in the spring.
6. In summer children sail toy boats on canals, ponds and lakes and fairly live on rafts.
7. The chief celebrations are connected with:
  - a. Christmas.
  - b. Easter.
  - c. Birthdays.

#### D. Personal appearance and dress of the children.

1. Children usually have rosy cheeks, blue eyes, and golden hair.
2. The boys dress like their fathers and grand-fathers.
  - a. Wide trousers buttoned to a short waist.
  - b. Thick, woolly stockings.

- c. Wooden shoes (except when going to church or to visit).
- d. Small cap with a black visor.
- 3. The girls dress like their mothers.
  - a. Long, full skirt, usually black, and tight-fitting waist.
  - b. An apron, usually blue.
  - c. A white cap with a gold button on each side.
  - d. Wooden shoes (except when going to church or to visit).
  - e. Thick stockings.
  - f. A little shawl.
- 4. Red and black are the colors worn by orphan children (both boys and girls) brought up in institutions.

**E. Description of New Market in Amsterdam.**

- 1. Stalls covered with bright awnings.
- 2. Commodities sold in stalls.
  - a. Fruits.
  - b. Beautiful embroideries.
  - c. Flowers.
  - d. Cabbages.
  - e. Coarse woolen stockings.
- 3. Hand carts loaded with vegetables, loaves of bread, fruit, pans of cinnamon cake, cheese.
- 4. Piles of tinware on the pavement.
- 5. Cheeses of all shapes and sizes.

**F. Peculiar customs.**

- 1. Removing shoes at the door before entering a house.



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DUTCH CHEESE MARKET IN ALKMAAR, HOLLAND.

2. Turning back curtains of top bed to show embroidery.
3. Using tin foot stoves in the churches.
4. Supplying the new baby's cradle with packages of presents for little visitors. (They are called "baby's presents.")
5. Hanging balls on the door to announce the birth of a child.

**G. The Feast of St. Nicholas on December 5.**

1. St. Nicholas' Eve.
  - a. Visits to the gayly decorated shops. Small presents are distributed from bags held by images of the Saint standing in the doorways of the shops.
  - b. Entertainment of St. Nicholas in the homes. He appears (like our Santa Claus) with a sackful of oranges, apples, and candy, which he scatters on the floor. He is sometimes accompanied by a black slave.
2. The next morning.
  - a. An early visit to the chimney place to see what the saint and his black slave have left in the wooden shoes during the night.
  - b. A hunt for the more important presents which have been hidden all over the house.
  - c. Cakes, sweetmeats, and gingerbread dolls made especially on this day.

**H. Dutch stories of heroes.**

1. *Little Peter* who stopped a leak in the dike.



A PICTURE TO SHOW THE KIND OF COWS ONE SEES IN HOLLAND.

2. *Van Tromp* who captured the English coat of arms which is now on the front of the State College at Hoorn.
3. *Schouten* who named Cape Horn.
4. *Tasman* who found the islands of New Zealand and Tasmania.

I. Comparisons and contrasts between life in Holland and in America.

1. There are no forests in Holland.
2. There are no stone quarries.
3. Canals are used in Holland where we use roads and fences.
4. Boats are often used in Holland to convey both people and commodities, where we use trolley cars, automobiles, auto trucks, freight cars, passenger coaches, or delivery wagons.
5. Wind power in Holland does many things that are done by steam, electric, or gasoline engines in America. We use wind-mills for pumping water only to a limited extent.
6. On the farms throughout Holland are black and white Holstein cows. How many different kinds have you seen in this locality?
7. Much scrubbing is absolutely necessary in Holland because the dampness always present there causes mold and rust to collect more readily than with us.
8. Dog carts are a common sight in Holland.



9. Primitive yokes are still used in carrying milk in Holland.
10. Wealthy people in Holland live in houses furnished very much like those of wealthy people in other countries.
11. Contrasts in dress and in holiday celebrations are easily seen.

#### REFERENCES FOR TEACHER'S USE AND FOR SUPPLEMENTARY READING

CAMPBELL, HELEN LEROY, *The Story of Little Jan, the Dutch Boy*, in "The Children of the World Series."

Contains illustrations and a wealth of usable material.

CARROLL, CLARENCE F., *Around the World, Book One*, pp. 102-124.

Third grade children can read for themselves this description of the Dutch. There are numerous pictures of characteristic Dutch scenes.

DODGE, MARY MAPES, *Hans Brinker, or the Silver Skates*.

This will be of service to the teacher in helping her to enter into the spirit of Dutch life. See especially the following chapters: "The Festival of St. Nicholas," pp. 47-55; "On the Canal," pp. 110-116; "Friends in Need," pp. 103-110, which tells the story of the "Hero of Harlem"; "The Silver Skates," pp. 14-19, containing suggestive material in regard to Dutch names as well as domestic industries and skating; "The Race," pp. 243-257, containing a good description of winter sports on the ice.

PERKINS, LUCY FITCH, *The Dutch Twins*.

Suggestive in helping to make Dutch life seem real to American children. Illustrated with drawings made by the author. See especially the following chapters: "The Day They Went Fishing," pp. 5-27; "Market Day with Father," pp. 27-55; "The Day They Drove the Milk Cart," pp. 117-137.

All the stories and descriptions should be *told* by the teacher, not read. But she should designate books that the children may read for themselves, or have read to them at home. Much of the reading should be volunteer work.

The teacher should consult library catalogues for other books for her own use, such as: "Little People Everywhere," "The Little Cousins" series, "The Peeps at Many Lands" series, etc.

### PICTURES

These should be supplied in part by the school; *e.g.* small pictures given to all to mount in scrapbooks, or large pictures for class instruction.

Children should also be encouraged to bring pictures of wind-mills, tulip fields, Dutch shoes, etc. These may be found in supplementary readers or can often be obtained from advertisements or calendars.

### PROBLEMS

1. Arrange a Dutch market place with stalls.  
(Use packing cases.)
2. Act out what happens on a market day.  
(Pantomime.)
  - a. Show how the children carry the cabbages.
  - b. Show how they wash some of the vegetables.
  - c. Show how they load a boat.
  - d. Show how they unload a boat.
  - e. Show how they carry cheese.
  - f. Show how they weigh the cheese.
3. Have one child take his place in a market stall and sell cabbages and onions and flowers to the customers (other children).  
Make out the list of prices. All should have small change ready. (Dramatic action.)
4. One child makes a trip around the market stalls and finds one that contains cookies and St. Nicholas dolls with currants for

eyes, another gets a basket of tulips, etc.  
(Dramatic action.)

5. Draw or cut out of paper a Holland yoke with which to carry pails of milk or baskets of vegetables.

6. Get the churn ready for churning. (Pantomime.)

- a. Scald the churn.
- b. Scald the dasher.
- c. Scald the cover.
- d. Put in the cream.
- e. Adjust the cover.

7. Churn the way Hans and Katrina do, and sing at the same time.

"Come, butter, come! Come, butter, come!  
Some for a honey-cake, and some for a bun."

8. Clean house in the way Katrina's mother cleans hers. Pantomime.

- a. Get out the scrubbing brushes, the mops, and the pails and the dusters.
- b. Show what is done with the best bed and with the other beds.
- c. Show what is done with the brass jugs.

9. Draw a picture of a Dutch family going to church.

10. Represent Dutch scenes on the sand table.

- a. Show the windmills forcing the water back into the sea through the canals and rivers.

- b. Construct the dikes and be prepared to tell American travelers how the dikes,

the canals, and the windmills serve Holland's needs.

- c. Represent the black and white cows grazing in the pasture, and Katrina and Hans going with their mother to the pasture to do the milking.
  - d. Construct the farmhouse and show where the cow stays in winter.
  - e. Model the canals used in Holland and represent the boats and barges on them in the summer season.
  - f. Change the season of the year and place skaters and ice boats on the canals.
11. Make a Manila scrapbook and see who can get the most interesting groups of pictures to paste in the book to keep. Try to have every phase of Dutch life represented, such as :
- a. Conveyances and means of transportation.
  - b. The costumes.
  - c. Interior and exterior views of houses.
  - d. Pictures of market scenes.
  - e. Pictures of tulip fields.
  - f. Pictures of Holland cattle.

## II. Life in Germany from a Child's Point of View.

- A. Location and general description of Germany.
- 1. Describe route you would take in order to reach Germany.
  - 2. The Rhine.

- a. Love which Germans have for this beautiful river.
- b. Its vineyards.
- c. Its castles.
- d. Legends connected with the Rhine.



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CHILDREN OF THE BLACK FOREST, GERMANY.

- 3. The Black Forest.
  - a. Description of the country and climate.
  - b. Homes of peasants.
    - (1) First floor—stables for cows and horses.
    - (2) Second floor—rooms in which the family live.

- (3) Third floor — granaries for storing corn.
- (4) Outside stairway to the second floor.
- (5) Tiled or thatched roof.
- c. Costumes of the peasants.
- d. Folk tales and stories of elves, etc., connected with the Black Forest.
- 4. Toy-making.
  - a. By peasants in the Black Forest. Each family confines itself to making just one kind of toy — a wooden Santa Claus or a wooden soldier, every member of the family, even the children, helping.
  - b. In the cities — Nuremberg.
    - (1) Noah's arks.
    - (2) Toy towns and farms.
    - (3) Doll's furniture.
    - (4) Cuckoo clocks.
- B. The city of Berlin, remarkable for its beauty and cleanliness.
  - 1. The streets.
    - a. They are broad and straight.
    - b. Uniformed men are constantly picking up scraps of paper and other forms of waste. No dirt is allowed to accumulate.
    - c. Streets are washed by city carts regularly.
    - d. They are all well-lighted.
    - e. Streets are lined with rows of trees, and the " flats " facing a street have balcony competitions, vying with one another in their display of pretty flowers and

foliage — nasturtiums in many colors, bright scarlet geraniums, pink hanging geraniums, climbing roses.

- f. There are no unsightly advertisements. All public advertisements are placed on large hollow posts in the inside of which are the paste brush, short ladder, and paste pot used by the "bill stickers" long before daylight. On the posts we may see —

- (1) Theater announcements.
- (2) Notices of public meetings.
- (3) Advertisements of lost pets.
- (4) Police notices in deep crimson making offers of reward, etc.

- g. There are no offensive street cries or unnecessary noises.

- (1) No newsboys crying "Extra."
- (2) No hucksters crying their wares.

- h. There are no street beggars.

2. The squares and "open places."

- a. They are beautifully decorated with flowers and shrubs.

- b. They are traversed by broad walks and are provided with plenty of benches where children may play and rest.

- c. Plants which are out of blossom are replaced promptly by the care-takers, who also pick up untidy scraps of paper and deposit them in wire baskets.

- d. There are many beautiful fountains and monuments in marble and bronze.

3. The parks and playgrounds.
  - a. Their attractions.
    - (1) Hills of sand for the smallest children.
    - (2) Games of all kinds for the larger children.
    - (3) Rowboats on the lake.
  - b. The names of some of them.
    - (1) The Tiergarten, one of the most beautiful parks of Berlin, easy of access.
    - (2) The Grunewald, a popular summer resort, a large tract of pine and birch covering nearly 30 square miles. The fare from Berlin is 2 cents by train or 4 cents by trolley. In summer children go there for picnics and in winter for tobogganing.
    - (3) Botanical Gardens.
    - (4) Zoölogical Gardens, containing one of the very best collections of animals.
4. Transportation in Berlin.
  - a. Huge electric cars (fare 2 cents for 10 miles).
  - b. Horse omnibuses (fare 1 cent).
  - c. Motor carriages.
  - d. Horse drosche.
  - e. Dog carts (of the poor).
5. The Berlin Fire Brigade — its excellent work, of which the citizens are very proud.
6. The Berlin shops or department stores, containing a large assortment of children's toys which are made in Germany.



## C. School life in Berlin.

1. The school day.
  - a. Long hours — from eight o'clock to one or two, oftentimes with afternoon lessons besides.
  - b. Recesses of ten or fifteen minutes every hour for fresh air and exercise.
2. Studies.
  - a. Languages. Besides German, they begin early to study Latin, Greek, and French.
  - b. Home work is often so heavy that it is necessary to engage the services of a special tutor.
3. Class excursions.
  - a. To the Zoo.
  - b. To the woods to play games.
  - c. To the museums and art galleries in winter.
4. Vacations.
  - a. In summer only five weeks.
  - b. At Easter two weeks.
  - c. At Christmas two weeks.
  - d. At Michaelmas a church feast occurring on the 29th of September ten days.
5. Five days on which there is no school.
  - a. Review Day in the spring and in the fall.
  - b. The Emperor's Birthday.
6. Amusements and sports.
  - a. Music.
  - b. Dancing.
  - c. Skating in winter 40 miles of ice on artificial lakes and rivers.

d. Cycling.

e. Swimming (the swimming baths are owned by the municipality).

D. Christmas in Berlin, the greatest festival of the whole year.

1. Preparation.

a. Girls and boys are busy making presents in secret for their parents and relatives. The boys usually work by themselves, but the girls prefer to meet in parties at the different homes. No boys or "grown-ups" are allowed at these parties (Kränzchen).

b. All incoming, mysterious bundles are placed at once in the "forbidden room."

c. At school the small children learn poems to recite at home on Christmas Eve.

d. The streets take on a holiday appearance.

(1) Fascinating shop windows picture scenes in fairyland, big dolls representing the characters.

(2) Booths are erected in which cheap knick-knacks and toys are sold.

(3) Fir trees appear in great loads about ten days before Christmas; the unpacking and placing of them arouse great interest.

(4) Sleighing parties are the fashion, and every sleigh has bright snow cloths.

2. The chief celebration, on the evening before Christmas.

- a. The ceremonies connected with the opening of the " forbidden room."
    - (1) Singing of Christmas carols by the children in some adjoining room, especially " Stille Nacht, heilige Nacht."
    - (2) Ringing the bell. At first bell the singing ceases. at second bell the children prepare to rush, at third bell the door is opened.
  - b. The Christmas Tree in all its glory appears : also the separate tables for each member of the family and on them the " Bunte Teller " (variegated plate) containing apples, nuts, cakes, etc.
3. The week between Christmas and New Year.
- a. Series of festivals at the theaters.
  - b. Special play for children, at the close of which every one on the stage and in the audience joins in singing " Stille Nacht " in chorus.
  - c. The celebration of New Year's Eve at home.
    - (1) Playing of games.
    - (2) The melting of lead, then dropping it into cold water to determine the events of the coming year.
    - (3) Relighting the Christmas Tree near midnight.
    - (4) Comparing watches to get exact time.
    - (5) Listening for the bells.
    - (6) Refreshments.

- (7) "Prosit Neujahr" called out by everyone just at the first stroke of twelve.
4. Welcoming the New Year.
- a. At eight o'clock in the morning the grand *reveille* is sounded.
  - b. The trumpeters in the cupola of the Imperial Schloss play a beautiful chorale which echoes far and wide.
  - c. Then the trumpeters and two bands march through the principal street, Unter den Linden, to the Brandenburg Gate and back again, playing stirring and impressive music all the way.
  - d. At ten o'clock the state coaches bring the princes, ambassadors, distinguished officers, etc., to the Schloss for the "Court of Felicitations" which is preceded by a service in the chapel.

#### A BRIEF DESCRIPTION OF A DAY IN BERLIN

[The teacher should place pictures of the following subjects within range of the pupils' vision two or three days before this lesson is given :

A linden tree.

The Brandenburg Gate.

A section of the principal street, Unter den Linden.

One of the beautiful open squares.

The street cleaners.

The Imperial Castle, or Schloss.

She should have on her desk also a copy of the volume "Berlin" in the "Peeps at Great Cities" series. This volume contains

good colored plates. As the teacher shows each picture ~~he~~ should describe what it represents, explaining why it is of interest to us.]

If we enter Berlin from the west and go through this gate, which the Germans call the Brandenburger Thor (show the picture), we shall find ourselves in the chief street of the city. It is called Unter den Linden (show the picture). There are no holes in the pavement, not even a crack anywhere; neither is there any rubbish in sight. The pavement is as clean as a well-kept kitchen floor. On either side of this main roadway (point out the roadway) on which we are driving, are these other roads for the people on horseback, and still other roads for people who choose to walk. (Point out and trace each.) Remember, all these roadways taken together form the street called Unter den Linden. There is plenty of room for everybody, for Unter den Linden is 196 feet, or almost 12 rods, wide. (How wide is this room measured in feet? In rods? Then Unter den Linden is how many times the width of this room?) This center roadway (trace again) on which we are driving is 70 feet wide. (Compare again with a known width.)

There are seventy open squares in Berlin similar to this one (Show picture of one of them.) Some people are walking, some are driving, and others are sitting on the benches enjoying the flowers and the fountains. Little children are playing in many of the squares. From these squares we can see beautiful streets, lined with trees, shrubs, and carefully trimmed grass, leading out in every direction. We may drive on these streets for twelve or fifteen miles into the suburbs. The drive creeps around the edges of lakes and extends far into the forests.

On our outward trip, and on our return by another route, we can listen to delightful music and can see scores of statues of German heroes. Everybody in Germany understands music. Almost everybody can sing and play on some musical instrument. Some of the statues we pass are monuments to great composers

of music. (Germany is the land of Bach, Beethoven, Brahms, Haydn, Handel, Mozart, Wagner, and scores of others too numerous to mention.) We are certain to hear good music while eating our luncheon, and we shall listen to it again at dinner in the evening. The Germans feel that everybody, children as well as people who are grown up, has a right to hear good music and to see good pictures. (Do you know anybody who has gone to Germany to study music? Many Americans do go there for that purpose.)

We pass the art galleries and museums on our drive. These are the buildings to which the school children make excursions in the winter (you can find pictures of them in this portfolio).

In this picture we see boys and girls and men and women, on roller skates going to luncheon. (Use the copy of "Berlin" on the desk. Show pictures from this volume of "Peeps at Great Cities.")

The homes, with a few exceptions, are not imposing. Most of the people in Berlin live in comfortable "flats."♦ The house-keeping in the homes is as excellent as the city housekeeping.

It takes careful, constant work, and able leaders to keep a city so clean. Painstaking care and skillful planning are necessary to make a city so beautiful. The Germans are willing to take the trouble to plan well, to work hard, and to spend the necessary money to make their cities clean, wholesome, beautiful, and attractive places in which to live.

These are the men who take such good care of the streets of Berlin (show pictures of street cleaners in uniform). Some of these men have served their country as soldiers. When a man is no longer needed in the army he may help to take care of these beautiful streets in Berlin, or he may serve as a policeman, but he will have to pass examinations first. Not every man who has once been a soldier can be trusted in the street-cleaning department, for the people of Berlin are careful to select only the best men for such work. Their privileges and their duties

are printed so that there can be no misunderstanding about what is to be done. The city will not allow them to smoke when on duty. If they serve the city a long time they receive an honorary gift. If they are sick the city takes care of them. They must wear uniforms. Sometimes boys may be permitted to assist the men in some of the work.

The chief commissioner or supervisor of the street-cleaning department is a very able man. He must know the best way of caring for the streets. He is proud of his work and proud of the men who work under his leadership. He knows that Germany has the best kept, the cleanest, and most orderly cities in the world, and he is enthusiastic about Berlin's share of that glory.

Before taking up these problems, the teacher should read to the class from "Berlin" in the series "Peeps at Great Cities" and should give each child a chance to look at the colored illustrations. They will be especially interested in the beautiful parks with their lakes which in winter are turned into skating rinks on which people can skate for miles and miles. She should also read to them or have them read for themselves from such stories as "Fritz in Germany," "Louise" from "Seven Little Sisters who lived on the Round Ball that Floats in the Air" and "Louise" from "Each and All."

### PROBLEMS

1. Study of the street Unter den Linden.
  - a. Notice the arrangement of the trees; the shrubbery; the flowers. Which roadway is the widest?
  - b. Represent Unter den Linden on the sand table.
  - c. Measure the width of the street in front of the school building. Find out how many

such streets could be placed side by side in the street called Unter den Linden. Which is the widest street in this city? (Or in the nearest city if the children have seen it.) How many such streets could be placed side by side in Unter den Linden? Have you ever seen the street called Fifth Avenue in New York City? How wide is it? Have you ever seen Pennsylvania Avenue in Washington, D. C.? How wide is it? (Teacher can easily procure pictures of these streets and show them.) Have you ever seen any city street that is as wide as Unter den Linden? Have you ever seen a city street planned with such care? Have you ever seen a city gate?

2. Picture Study.

- a. Find and paste in your scrapbook pictures that help to tell you how the city of Berlin looks. Write the name under each picture.
- b. Find pictures that show how German boys and girls look when going to school. Select pictures that show how the schoolrooms in Germany look. Paste them in your scrapbook.
- c. Find pictures of the streets of Berlin at Christmas time and paste them in your scrapbook.
- d. Name a list of toys that you have seen which were made in Germany. What



else do we get from Germany? Write both lists in your book.

- c. How could we go from here to Berlin? Name the various kinds of conveyances by land and water. Get pictures of these conveyances and paste them in your scrapbook to show how to take the trip.
3. Contrast the street-cleaning department in our city with the street-cleaning department in Berlin.
  - a. In Berlin only able men specially trained for the work can help manage the cleaning of the streets, and the man who supervises them likes his work and is proud of his men. Who has charge of our streets? Have we a street commissioner? Have you seen the men cleaning the streets? Are they trained for their work? Do street cleaners in our cities wear uniforms? Show pictures of street cleaners of New York City, or of other places, in uniform.
  - b. In Berlin the men who clean the streets are divided into four groups. Each group has an inspector, and then there is a head inspector over all. Each section of the city has its street-cleaning depots with yards attached in which the brooms, shovels, uniforms, vehicles, and all tools and articles are kept when not in use. They also have a machine

shop in which tools can be repaired, or from which new ones may be obtained. Do we have inspectors? Do they have to pass an examination to see if they are fit to do the work? Do the same men work in all parts of the city, or is one section assigned to one group of men, and another section to another group? Have you seen the men sweeping the streets? What did they do with the sweepings? Have you seen men collecting garbage? Where do they take it? What is done with it? Have you seen men collecting ashes? Where are the ashes taken and what is done with them? Have you ever seen people removing snow from the business section of the city? Why is it necessary to do so in some cities? Have you ever seen waste paper, or banana or orange peel in our streets? Have we baskets in which to place the waste that collects? To what are they fastened? Where are they located? Where are the brooms kept? Do they look like the brooms used in the house? Have you ever seen a street sprinkler? Why do we have them? Do the sweepers sprinkle a street before they sweep it? Do we wash our streets? They wash the streets in Berlin regularly.

c. In Berlin the boys who assist get 2 marks

(a mark is a piece of money worth a little less than 25 cents), or about 50 cents, a day for the first two years. The third year they get  $2\frac{1}{4}$  marks and the fifth year, 3 marks a day. The foreman in Berlin receives  $4\frac{1}{4}$  marks a day for the first three years. This is increased the fourth year to 5 marks a day, which is the highest pay he ever receives. The men who work under the foremen get  $3\frac{1}{4}$  marks a day for the first three years, and thereafter 4 marks a day. The entire force is paid every two weeks. When are our men paid? How much do they receive a day? What does our foreman get? How many hours a day do our men work?

4. Have you ever heard of people who sort street rubbish after it is *disinfected*, to get —

Rags,  
Paper,  
Old shoes, etc.

Have you ever heard of garbage incinerators? What use do we make of them in our large cities? Have you ever seen dead animals removed from the streets? Where are they taken? Are they good for anything?

5. What can the people who live in a city do to help the street-cleaning department and to improve the appearance of the streets?

- a. They can help to lessen the cost of collecting by putting each form of waste collected in the homes into the kind of receptacle recommended.

What kinds of waste may be put with the ashes? Into which receptacle do we put waste paper? Potato parings?

- b. They can help to lessen the cost by putting waste paper, or peanut shells, or banana peel, or candy boxes in the street receptacles prepared for them, instead of dropping them in the street.
  - c. They can have competitions to see who can make the most beautiful balconies, backyards, and schoolyards.
6. What can the people who live in a city do to help those who try to keep the parks and playgrounds clean and beautiful?

#### OTHER CITY PROBLEMS

1. How are we kept well?
  - a. The health department inspects the sanitary conditions of —

Schools.	Factories.
Streets.	Mills.
Parks.	Private Houses, etc.
  - b. The health department tries to prevent the sale of impure milk, or meat, or fruit, etc., and inspects the water supply.
  - c. Physicians must report any contagious disease to the health officers. Then the health department tells the unfortunate

family what to do. The patient may remain at home, in which case a card is placed on the door as a warning to other citizens; or he may be sent to a hospital for contagious diseases until he recovers.

- d. The health department disinfects the house when danger of contagion is over and removes the placard. It may furnish antitoxin free.
2. How can we help the health department?
- a. By keeping clothing and bodies clean.
  - b. By staying out of doors long enough each day to get plenty of fresh air, and by retiring at the same time each night so as to get plenty of sleep. How much sleep do we need?
  - c. By being careful not to eat decayed fruit or to drink out of cups that others have used.
  - d. By being careful about the towels we use. By not handling books, pencils, or anything else that a person with a contagious disease has used.
  - e. By refraining from visiting a person who has a contagious disease.
  - f. By reporting unsanitary conditions.
  - g. By refraining from spitting in the street or on the floor of a trolley car, or railway station.
  - h. By helping to exterminate places in which flies breed.

## REFERENCES FOR TEACHER'S USE

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- ANDREWS, JANE, *Each and All*. (The story of Louise.)
- COLLIER, PRICE, *Germany and the Germans from an American Point of View*.
- DAWSON, W. H., *German Life in Town and Country*.
- MCDONALD, MRS. ETTA AUSTIN (BLAISDELL) and DALRYMPLE, JULIA, *Fritz in Germany*.
- MARSHALL, H. E., *History of Germany*.
- SIDGWICK, MRS. ALFRED. *Peeps at Many Lands — Germany*.
- SIEPEN, EDITH, *Peeps at Great Cities — Berlin*.
- WADE, M. H., *Our Little German Cousin*.
- WYLIE, IDA ALENA ROSS, *The Germans*.
- YONGE, C. M., *Aunt Charlotte's Stories of German History for the Little Ones*.

## III. Life in Japan From a Child's Point of View.

- A. Location of the country with a brief description of the general characteristics.
1. Write the name Japan on the blackboard.
  2. Point out the islands on the globe. Trace on the globe a route to Japan and have the children name the conveyances used on the journey by land and water.
  3. Describe physical features.
    - a. Mountains and volcanoes. (Show picture of Fujisan or Fusiyama and tell where it is.)
    - b. Frequency of earthquakes.
    - c. Rivers and waterfalls.
  4. Show colored pictures of the country and its people taken from the *National Geographic*

*Magazine* of November, 1911, vol. 22, pages 968-1002. Arrange these about the room low enough so that the children can examine them easily, and let them remain while the study of Japan continues.

**B. Homes of the people.**

**1. Simple construction of the houses.**

- a. They are usually low — only one story.



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**NIPPON BOY EATING RICE.**

- b. The roofs are of tile or thatch supported on posts.  
c. There are no chimneys.  
d. The walls during the day are of oiled paper; during the night wooden shutters are

put in place to form an outer wall. In the daytime the front of the house is always open.

- e. The partitions, or inner walls, are formed by screens reaching from floor to ceiling. Grooves in the ceiling and floor run both lengthwise and crosswise. Into these grooves the screens are fitted forming rooms of any desired dimensions; or the partitions may all be removed if comfort requires, or some may be removed and others left in place.
- f. The furniture is always simple. Mats (two inches thick) serve for chairs in the daytime, and also for beds at night. Low stools and trays serve for tables. Wooden headrests are used in place of pillows.
- g. The materials used in the houses of the better classes may be more costly and more carefully selected than the materials used by the poorer classes; *e.g.*— Posts and ceilings may be of ebony inlaid with gold.  
Floors may be of rare polished woods.  
The screens which separate the rooms may be painted beautifully.  
The wall picture or panel painted on silk is called a *kakemono*. In the better homes great pains are always taken to have the *kakemono* in perfect keeping with its surroundings.



2. Surroundings.

The house faces a court, and the best room overlooks a beautiful garden. The entrance from the street is opposite the rear wall usually.

3. The "honorable recess."

An alcove in the best room of the house is the portion of the home in which the most beautiful things are kept. In this "honorable recess" the treasures are changed from time to time. Those not in use, whether vases, or paintings, etc., are kept out in the garden in a fireproof building which is made of cement usually, and painted black, with the owner's crest in white on the top. It is called a "go-down."

4. The Kitchen.

A small metal vessel like a brazier filled with charcoal is the usual form of stove. A large, rough jar nearly filled with water, into which the fragments of burning charcoal are dropped when the fire is no longer needed, saves the charcoal and is a precaution against fire. There is also a jar as large as a barrel to hold the drinking water and numerous jugs to hold sauce, vinegar, wine, etc. Stout bowls with rough bottoms are used for graters; shallow earthen pans are used for parching corn and peas. Convenient cupboards with sliding doors contain the dishes.

C. The new Japanese baby.

1. Visits of friends and relatives to welcome the newcomer and the gifts presented.
  - a. The favorite gift is an *inru hariko* which is a papier maché dog, strangely proportioned and spotted black and white like a circus pony. This dog is supposed to give the baby *strength*. Other presents are toys, and pieces of cotton, silk, or crêpe, for the baby's dress. Each present must be accompanied by fish or eggs for good luck.
  - b. Each present must be carefully wrapped in delicate paper and tied with a red and white paper string, and the *noshi*, or bit of dried fish inserted for good luck, must be daintily folded in a piece of colored paper. The proper manner of sending a present and of accepting one is of great importance in Japan.
2. The naming of the baby, before the seventh day.
  - a. No middle names are given.
  - b. No name of any living relative can be used.
  - c. Date of birth and name are registered.
  - d. Household holiday is held in honor of the event.
  - e. Red bean rice, a festive dish, is served on such occasions.
3. The *Miya Maira*, that is the ceremony of taking the baby to the temple for its first

visit on the thirty-first day if a boy, or on the thirty-third day if a girl.

*a.* Baby's dress.

A kimono of finest silk or crêpe made especially for the occasion. (The crest of the family appears upon it in various places.) The prevailing color of the background is red for a girl and yellow for a boy.

*b.* Admiring friends are there in great numbers.

*c.* An attendant carries the "spotted dogs."

*d.* The purpose of the ceremony is to place the child under the protection of the guardian deity of the place or district in which it is born.

*e.* Offerings are made in the temple, and an amulet is obtained which the baby wears thereafter in a bright-colored crêpe bag fastened to its side.

*f.* On the way home from the temple the baby calls on all the friends who sent "spotted dogs" and offers each a bag of candy purchased in the temple court as a return present.

*g.* At home that same evening there is an entertainment to which only intimate friends and relatives are invited.

*h.* On that same day all presents received during the first month of the child's life must be acknowledged by a return gift sent by a special messenger, or, if the

presents are numerous, more than one day may be devoted to this. Suitable return presents may or may not be accompanied by a note of thanks. The kinds of return presents are :

- (1) Red bean rice sent in a handsome lacquered box on a lacquered tray and the whole covered with a square of crêpe or silk, decorated with the family crest. (Both box and tray are returned by the messenger who delivered the gift.)
  - (2) Cakes of *mochi*, or rice paste.
4. Carrying the baby. (Use pictures.)
- a. Only babies of the lower classes are tied on the back of a sister, or brother, or mother.
  - b. Babies of the middle classes ride upon the back of a nurse until they are able to walk, and are kept in the gardens, rather than in the streets, where the poor children play.
  - c. Babies of the richest families, of the nobility, and of the imperial family, are never carried about on the back of any-one.

**D. Amusements, games, sports, and festivals of Japanese children.**

1. Flying kites and kite fêtes.
2. Spinning tops and fighting tops.
3. Hunting grasshoppers and fireflies.

4. Driving butterflies through the air with fans.
5. Fishing.
6. Setting up toy water wheels to drive mills and machines which the boys have made.
7. Painting sand pictures by the roadside with colored sand.
  - a. White sand is used first to represent a sheet of white paper.
  - b. Black sand is used to outline some figure or animal.
  - c. Red, yellow, and blue sand are all used in filling in the spaces.
8. Visits to fairs and participation in festivals.
9. Many games with cards ; usually these are tests of knowledge of literature or history.
10. Wearing masks to represent animals.
11. Rolling hoops.
12. Various games with balls and balloons, also battledore and shuttlecock.

*E. Holidays in Japan.*

1. The Feast of Dolls for girls, which is held on the third day of the third month and lasts three days.
  - a. The visit to the fireproof storehouse in the garden to get the household dolls with which mother, grandmother, and perhaps her mother and grandmother played, and which were then put away for other little girls of the family.
  - b. The arrangement of the dolls on long

shelves covered with red and placed on the walls of the "honorable recess."

- c. The most prominent dolls are the effigies of the Emperor and Empress in antique court costume seated on a lacquered dais; near them are the five court musicians, each dressed in his robe of office and holding his instrument. These imperial dolls are given the place of honor. An elegant table service is set out before them consisting of trays, bowls, cups, sake-pots, and rice buckets, and the little girls serve them with food three times a day while the festival lasts.
  - d. Dozens of other dolls of less importance are in the collection. Each has the proper furnishings and conveniences of its own day such as kitchen utensils, fire boxes, tongs, charcoal baskets, toilet articles, tea sets, etc.
  - e. New dolls are always purchased during the festival and favorite old ones are repaired.
  - f. Little girls visit each other to see the display in the various households. They also visit the shops, which take on a festive appearance at such times and are suitably decorated.
2. The Flag Festival for boys, celebrated on the fifth day of the fifth month.
    - a. For days before, the shops are gay with tempting toys, banners, and flags.

- d.* Dozens of other dolls of less importance are in the collection. Each has the proper furnishings and conveniences of its own day such as kitchen utensils, fire boxes, tongs, charcoal baskets, toilet articles, tea sets, etc.

- e. New dolls are always purchased during the festival and favorite old ones are repaired.

- f. Little girls visit each other to see the display in the various households. They also visit the shops, which take on a festive appearance at such times and are suitably decorated.

2. The Flag Festival for boys, celebrated on the fifth day of the fifth month.

- a.* For days before, the shops are gay with tempting toys, banners, and flags.



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**CELEBRATING THE FLAG FESTIVAL.**

- b. Within the homes the same red-covered shelves used in the dolls' festival are placed on the walls of the "honorable recess" and a visit is made to the garden to get treasures from the storehouse.
- c. The flower used in decoration is the iris, or flag, with sword-shaped leaves.
- d. The objects placed on the shelves are helmets, bows and arrows, swords, spears, coats of mail, flags, and images of their heroes. Jingo, the warrior empress, is there; Kintaro, who grew up in the mountains and fought with bears when he was a mere babe;

Yoshitsune, the marvelous fencer and general; Takenouchi, the white-haired prime minister, and other brave heroes too numerous to mention; soldiers, generals on horseback, bands, and army nurses.

- e. The food offered is *mochi* wrapped in oak leaves because the oak is the emblem of strength and endurance.
  - f. The emblem used on the flagstaff is the *carp*, a fish that goes up the stream against the current, signifying perseverance and courage under difficulties, and readiness to overcome obstacles to progress. The flag of Japan, flags of the navy, and carp banners in colored silk float from bamboo poles in each yard.
  - g. On the streets there are sham battles, marching and counter-marching, and acrobatic performances.
3. The various flower festivals during which the children have picnics spending the day out of doors in a famous garden. These festivals occur when any one of the following attain their greatest loveliness:
- a. The plum.
  - b. The cherry.
  - c. The chrysanthemum.
  - d. The iris.
  - e. The azalea.
  - f. The lotus.





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THE NEW YEAR'S FEAST.

4. The Feast of the New Year lasting seven days is the greatest annual festival in Japan.

a. Preparation for the New Year.

(1) House cleaning.

Every box and closet must be emptied and put in order again; mats are taken out, beaten and brushed, and woodwork from ceiling to floor is carefully washed. Walls are flicked with a paper flapper which takes the place of our feather duster.

All the clothing and the quilts must be sunned and aired.

All the curios of the family must be unpacked, carefully dusted, and wrapped and put back into their boxes.

All repairs in either house or garden must be completed, and lastly, everything in the house must be beaten with a fresh bamboo.

- (2) Preparing the food for the festival.
- (3) The presents to be sent out before the festival and during the day.
- (4) The sewing and the shopping.
- (5) The decorations for the festival.

Gates are almost concealed by pine and bamboo on which oranges, lobsters, straw rope, straw fringe, white paper, and images of good luck are hung as decorations.

In the *tokonoma*, or place of honor in the best room, great cakes of *mochi* (rice dumplings) are set in a dish covered with fern leaves and surrounded by seaweed.

Even the horses are decorated with gay streamers.

b. The celebration.

- (1) Children wear their prettiest clothes from early morning until bedtime, and go about in *jinnrikishas* with their parents from house to house to make New Year's visits.
- (2) Guests are coming and going in all directions to bring congratulations and gifts.
- (3) In the evening young and old join in the games.

**F. How the children help in the daily occupations carried on in city and country.**

1. The work done by Japanese boys who begin to earn their own living at the age of five if the family is poor. (Study pictures of workshops in the city.)
  - a. Helping to bind books.
  - b. Helping to make paper lanterns and to decorate them.
  - c. Helping to make porcelain cups.
  - d. Winding the grass rope used in decorations for festive occasions.
  - e. Weaving mats for the floor, etc.
2. Help given by the girls.
  - a. Taking care of the baby.
  - b. Helping about the house in various ways.
3. Outdoor work in the country in which the boys and girls both help. (Study pictures of burden bearers in Japan, of the rice fields, of the tea plants.)

**G. A Japanese school. (Study pictures.)**

1. Peculiar customs.
  - a. The children remove their shoes at the door.
  - b. The socks worn indoors look like mittens.
  - c. The children's pockets are in their sleeves.
  - d. The children learn their lessons out loud.
  - e. The master carries a fan.
2. Politeness.
  - a. Ways of showing respect to the teacher.
  - b. Politeness of teacher toward pupils.

**3. Manner of reading and writing.**

- a.* In using the reader the child turns to the right-hand cover or end of the book for the first page. The lines do not run across the page, but up and down.
- b.* The writing is done with a brush instead of a pen.
- c.* The pupil paints words, one under the other, beginning at the top right-hand corner and finishing at the bottom left-hand corner.
- d.* The Japanese learn to address an envelope thus :

United States

New York

New York City

Brown John Mr.

**H. Home instruction of Japanese children.**

- 1. Politeness and consideration for others.**
  - a.* How to treat superiors, equals, and inferiors ; how many bows to make, and how to make them gracefully.
  - b.* How to offer a cup or a plate.
  - c.* How to carry a bowl or a tray at the proper level in serving a guest.
  - d.* How to enter a room.
  - e.* How to laugh without being boisterous.  
Noisy laughter seems vulgar to a Japanese.
  - f.* The girls are taught to listen to the con-



art. In the last 60 years they have made conspicuous progress in industrial, commercial, and military lines.

6. Japanese children, in the judgment of Europeans and Americans who have spent years in Japan, are the happiest, the most courteous, and the least self-conscious of any children in the world. They are punished less than other children, and seem to need reproof or rebuke less frequently than children in other lands.
7. The philologists tell us that there are no "swear words" in the Japanese language.

*Query:*

What can we learn from the Japanese?  
What can they learn from us?

### PROBLEMS

1. Make a list of articles which we use, and which you have seen, that are made in Japan. (If children are near any of our largest cities or the Pacific Coast, the list will be long; but even in country districts the fan and the cup and saucer are known.)

2. Take the children to a museum, a Japanese store, or the Japanese department of any large store to see the beautiful workmanship of the Japanese. Collect samples of Japanese silk, crêpe, and paper.

3. Have you seen any Japanese men? Have you seen any Japanese women? Are there many Japanese living in our country? In which portion of the country do most of them live?

4. Are we as courteous in our treatment of them as they are in their treatment of Americans who live in their country?

5. Do you know any Americans who have traveled in Japan, or who have lived there for some time? Why do Americans go to Japan? Why do Japanese come here?

6. Show Japanese flags.

7. Contrast their holidays with ours.

#### REFERENCES FOR TEACHER'S USE AND FOR SUPPLEMENTARY READING

[References for teacher's use on Japan are many and copiously illustrated. Those written by people who have made only a brief stay in Japan should be avoided.]

BACON, MRS. A. M., *Japanese Girls and Women*.

Views the Japanese from the standpoint of home life and emphasizes the feminine side. Illustrations by Keisaku Takenouchi.

CAMPBELL, HELEN L., *The Story of Little Matsuo, the Japanese Boy*.

A book of 93 pages, well illustrated, and full of significant facts on Japanese life.

CARBOLL, CLARENCE F., *Around the World*, Book One, pages 139 to 159, contains an account which third grade children can read easily; also many illustrations bearing on the material suggested in this outline.

CHANCE, L. M., *Little Folks of Many Lands*.

The Story of Matsuo, pages 95 to 111, can be read by the children.

FINNEMORE, JOHN, *Peeps at Many Lands — Japan*. Needs adaptation.

HUBBARD, GARDNER GREENE, *The Japanese Nation — A Typical Product of Environment*.

This article is found in the Annual Report of the Smithsonian Institute for 1895 and is well worth reading.

LOYD, A., *Every-day Japan*.

This gives the college professor's point of view on the daily life. Illustrated.

MENPES, MORTIMER, *Japan, a Record in Color*.

(Transcribed by his daughter, Dorothy Menpes.) This looks at life in Japan from an artist's point of view. The daughter, Dorothy Menpes, lived in Japan when she was a child, and returned again later in life. The illustrations in color are by the father, Mortimer Menpes.

PERKINS, LUCY FITCH, *The Japanese Twins*.

Here the author succeeds in getting a little child's point of view and tells the significant facts of Japanese life in a charming manner. See especially her account of Take's birthday, Chapter V (the Feast of Dolls), and Taro's Birthday (the Feast of Flags). The courtesy of the people is well shown in the stories.

WADE, M. H., *Our Little Japanese Cousin*.

Contains good material which will need adaptation for third grade children.

#### IV. Life in France From a Child's Point of View.

##### A. Location and description of Paris, the representative city.

(The French people have made it the most beautiful city in the world. Everything that feasts the eye or delights the ear can be found in Paris, the "Paradise of Children," who are welcomed in all its pleasure grounds.)

1. Locate on a globe.
2. The plan of the city.
  - a. The city resembles a wheel in its plan.
  - b. The hub, the "Cradle of France," is a small island in the Seine, and the famous Cathedral of Notre Dame looks down upon it.
  - c. The circumference or rim of the wheel is the outer boundary of the city.



3. The city as we see it from the Seine.
  - a. This river winds through the city for six and one half miles. By following it from east to west we can see some of the best portions of Paris.
  - b. On the right bank we may see —
    - (1) The Place de la Concorde, the largest square of the city, with its obelisk, its statues, its monuments, its whirl of wheels by day, and its countless beautiful lamps at night.
    - (2) The column of Victory.
    - (3) The triumphal arch.
    - (4) Magnificent public buildings, palaces, shops, and art galleries.
    - (5) Parks and boulevards filled with travelers and visitors from every land.
    - (6) The Gardens of the Tuileries, which extend from the Louvre to the Place de la Concorde.
    - (7) The Champs-Élysées, an avenue 233 feet in width (wider than Unter den Linden), which leads from the Place de la Concorde to the Arc de Triomphe, Napoleon's arch, more than a mile away.
  - c. On the left bank we may see —
    - (1) The Hotel des Invalides (home for old soldiers). The tomb of Napoleon is here.
    - (2) The Sorbonne, the old University of Paris.



THE SEINE.

- (3) The Pantheon, in which are memorials to commemorate the heroic and beneficent deeds of French patriots.
- (4) In this section of the city most of the students live.
- d. Sights on the Seine.
  - (1) Penny steamers with garden seats and canvas tops, leaving every five minutes.
  - (2) Tugs hauling barges.
  - (3) Vessels drawn by cables under water.
  - (4) Laundry boats, pleasure boats, row boats, canoes.
  - (5) The water pageant which takes place on the Seine in July each year.
  - (6) The fifty-seven beautiful bridges which cross this stream.
- 4. The boulevards.
  - a. The boulevards are arranged in rings inside the circumference or rim of the city. These are the city's recreation grounds. They are lined with cafés and bordered with trees. At beautiful kiosks newspapers of every kind are sold, also flowers in abundance. Cleanliness, order, taste, and courtesy are in evidence everywhere.
  - b. The people in each district or quarter of the city have access to the boulevards and use them daily for two purposes.
    - (1) As places in which to walk and enjoy the life of the street.

- (2) As social centers for exchanging the news of the day and enjoying a friendly chat with neighbors while they lunch together. Good things to eat, agreeable conversation, and interesting street scenes are found in all of them. Sometimes there is music or oratory.
5. The "zoos" of Paris.
- a. The Jardin des Plantes, a large botanical and zoölogical garden free to all.
  - b. The Jardin d'Acclimatation on the edge of the Bois de Boulogne. (The entrance fee is one franc.)
6. Famous parks of Paris.
- a. The open spaces of the Palais Royal.
  - b. The Parc Monceau with its delightful walks, the favorite resort of people of wealth and fashion.
  - c. The Gardens of the Tuileries.  
These gardens, once the gardens of a royal palace, are situated on the right bank of the Seine. They contain some famous sculptures and are favorite playgrounds of the children.
  - d. The gardens of the Luxembourg.  
They are situated on the left bank of the Seine and are among the most famous and beautiful gardens in Paris. In addition to beautiful flowers, fountains, and sculptures, they contain two fine buildings, the palace of the Luxembourg and

the Musée de Luxembourg. The latter is one of the most famous art galleries of Paris.

- e. The Bois de Boulogne, the great playground of Paris and the proudest possession of the municipality.

- (1) Natural attractions.

The Bois contains over two thousand acres of hill and valley, dense woods through which are winding drive-ways, bridle paths and footpaths, lakes, fountains, and ample open spaces where fêtes are given. As little of the natural character of the place has been changed as possible. The trees, mostly pines, grow so thickly that in places one feels oneself quite in the heart of the wood miles from any city.

- (2) Artificial attractions.

There are race tracks, dance halls, restaurants where one may take dinner or afternoon tea on verandas gay with flowers and palms, playgrounds for the children, and fireworks and Japanese lanterns in the evening.

- 7. Pleasures and entertainments paid for by the municipality and free to all the people.
  - a. Excursions for school children.
  - b. Flower shows.
  - c. Automobile shows.

- d.* Horse shows.
- e.* Fêtes.
- 8. Principal holidays.
  - a.* Thursday is the weekly holiday for school children.
  - b.* The New Year's celebration is a universal fête. Visits are made to exchange good wishes. Presents are given.
  - c.* On April first French children send presents called "April Fish," dainty reminders that spring is coming.
  - d.* At Easter time the shops are suitably decorated and many mysterious eggs are displayed, each filled with presents.
  - e.* The "Fourteenth of July" corresponds to our Fourth of July and is celebrated every year by fêtes suited to the occasion.

*B.* The children of Paris and their pleasures.

- 1. Some of their playgrounds.
  - a.* The scores of small squares and open places.
  - b.* The peaceful old churchyards.
  - c.* The Luxembourg Gardens.
  - d.* The Gardens of the Tuileries.
  - e.* The Garden of Plants.
  - f.* The Champs-Élysées.
- 2. Some of the things they do.
  - a.* In the parks they —
    - Make sand pies.
    - Whip gayly painted tops.

Play soldiers, "prisoner's base," "I spy," and "hide and seek."

Play ball.

Skip ropes.

Roll hoops.

Spin "Diabolo" spools.

Have picnics on the grass with their dolls, painted horses, and woolly lambs.

Ride on the merry-go-round.

Watch "Punch and Judy" shows, and Marionette shows.

**b. At the *Gingerbread Fairs* they —**

Ascend above the house tops in captive balloons.

Slide on toboggan slides.

Watch clowns, jugglers, and acrobats.

Buy toys, candy, or gingerbread at the shops.

**c. In the Garden of Plants they —**

See all kinds of plants and animals.

Visit the aquarium.

Go to the big amphitheater where a perpetual circus goes on every pleasant day.

Ride on elephants, goats, deer, zebras, or Shetland ponies.

Listen to the band or to the hurdy-gurdy.

**d. In the "Fairyland" Gardens by paying the admission fee (about five cents) they may —**

See Sleeping Beauty, birds that talk,  
pigs that sing.

Go inside an elephant with a staircase  
in his left hind leg, a suite of rooms in  
his immense body, and a supper hall  
in his forehead from which a glimpse  
of the outside world can be seen.

See Red Riding Hood talking to the  
wolf in one of the paths.

Be served to supper by dwarfs and fairies  
at little tables amid flowers.

e. They go on delightful picnics to the  
country.

f. They sail in pleasure boats on the Seine.

C. The holiday in the country given to the poorest  
children of Paris.

1. Location of Holiday House.

a. In the little village of Mandres up in the  
Vosges Mountains in northeastern  
France, 225 miles from Paris.

b. The house itself is very large, situated on  
a bracing hillside above the village.

2. Arrangements for the journey.

a. The selections are made by a group of  
physicians in consultation with the  
teachers of the elementary schools.

b. Two hundred children are taken out to  
the Holiday House for three weeks.  
Then they return and two hundred  
more are sent. The first division goes  
out in May, the last in October.





*Leau Bonheur.*

A SCENE TYPICAL OF OLD-TIME METHODS OF FARMING TO BE SEEN IN THE VOSGES MOUNTAINS.

- c. The city pays all expenses. The railroad charges one quarter fare.
3. The journey.
  - a. They go out on slow trains leaving Paris at nine o'clock A.M. and reaching the village of Mandres at five o'clock P.M.
  - b. They ride in long wagons in groups of twenty to the Holiday House.
4. Life at the Holiday House.
  - a. They are weighed when they arrive and when they leave.
  - b. They stay out of doors except while eating and sleeping.
  - c. They write home once a week, make their own beds, collect wild flowers and insects for the local museum, and thoroughly enjoy the quiet of the country, the flowers, the birds and the beetles, and the long walks.
  - d. They see the hay harvest and the corn harvest, the oxen hauling the winter's wood up steep hills, the sawing and the chopping of the wood, the feeding of chickens and calves, the milking, and flocks of geese in charge of a goose herd carrying a wand with long red streamers.
  - e. They enjoy the bathing out of doors and indoors, the nice comfortable beds, and the excellent meals of well-cooked nourishing food.
  - f. A motor car stops once in a while with a supply of hoops, picture books, or toys



IN THE PLEASANT LAND OF FRANCE.

*Jules Dupré.*

given by some person of wealth who is spending his vacation at a summer resort in a neighboring village.

**D. Farm life in France in the mountains of Haute-Auvergne.**

1. Description of the country.
  - a. The farms are on the lower slopes and in the valleys.
  - b. On the hills are ancient castles, mountain manors, and small country houses occupied in summer by people who have left the city to enjoy the fresh air and cool breezes of the calm open spaces.
2. The farmhouse.
  - a. It is a roomy, solid building of gray stone. The roof is steep and has tiers of windows in it. The floor is of stone, the windows small.
  - b. The one large living room used by the whole family is the kitchen. There is a fireplace large enough to burn long, heavy logs. A fire is burning in the winter and summer. Settles are arranged on each side of it. From the ceiling herbs, sausage, and sides of bacon are hanging. The furniture consists of a large dresser, bright with earthenware dishes and pewter tankards; a tall grandfather's clock; a linen cupboard of walnut or cherry;

a massive oak table with benches on two sides in the middle of the room; one or two straw-bottomed chairs and a few stools. In a corner under the stairs is the best bed very high and curtained. All food is cooked in this room and all meals are served here; the farmer pays the farm hands in this room; visitors are received in it.

3. The harvests.

a. The principal crop is hay. There are three crops of it in one year. The first hay harvest is in June, the second in August, the third at Michaelmas.

b. In addition to the three hay harvests there are —

- (1) The nut harvest.
- (2) The feather harvest two times a year.
- (3) The harvest of gentian roots.
- (4) The apple harvest.
- (5) The cheeses brought home in October.
- (6) The berry harvests and the cherry harvest.

4. Dairying.

a. A farmer has from sixty to one hundred cows during the summer months. Most of them are sent higher up on the mountain, where there is good pasture in May, and they return in October.

b. A responsible dairyman has charge of them. Two or three cowboys and small children assist in the work of taking

care of the milk, of making cheese, and of fattening pigs.

c. The little red huts on the cattle range where the cheese is made and the neat herds sleep are called *burons*. The floor is of stone and each has a large fireplace, a rough table, and some benches.

d. The cows have thick curly coats of deep red and large branching horns. They come to the fold at night to be milked. The milkmen wear grey hemp-linen blouses. They call the cows by pet names, and each comes as her name is called. They are milked again at dawn and sent out to pasture.

e. The farmer makes a trip to the mountains once in two weeks to inspect the work there.

(1) He brings supplies: black bread, rye bread, fresh cabbage, etc.

(2) He brings letters and papers and news.

(3) He counts the cheeses and inspects the animals.

5. Other activities of the farm.

a. Little children from five to nine years of age herd the cows that remain in the valley to furnish the milk and butter used in the farmhouse. They go out early in the morning and come home with them late in the evening. Sometimes a child feels very lonely when it

is getting dark, for she is a little fearful of what might be in the woods. Then she sings a stanza of the "Marseillaise" to keep up her courage. Sometimes two or three children herd their cows together and when the herds do not need their attention roast new potatoes in a bonfire, study the ways of beast and bird, read to each other, gather wild flowers, or play games.

- b. Sometimes an old woman herds the goats, and twirls the distaff set with coarse gray hemp, as she follows her flock.
- 6. Much coarse linen cloth is spun and much knitting is done by the farmers' wives.
- 7. The meals are prepared five times a day for the farm hands. They have cabbage soup, bacon, potatoes, black bread, buckwheat cakes, cheese, a cherry tart in July, mushrooms and sausages in September.

*E.* The story of Joan of Arc, the little peasant girl reared under conditions such as we have described, who at seventeen years of age commanded an army, defeated the English, and crowned the Dauphin Charles VII, King of France, is told to all French children.

- 1. Monuments are erected in her honor, and streets are named for her in every town of France.
- 2. The people of Orleans have processions in her honor in May each year.

3. The scenes of her life are painted on the walls of the Pantheon in Paris.

**F.** Americans tell their children stories of the great French men such as Champlain, Marquette, and La Salle, who explored our rivers and lived with the Indians; and of LaFayette, the friend of Washington. New York City points with pride to the Statue of Liberty which was a gift to us from the French nation.

#### REFERENCES FOR TEACHER'S USE

ADAMS, GEORGE BURTON, *Growth of the French Nation*.

BONNER, JOHN, *A Child's History of France*.

EDWARDS, MATILDA, BARBARA BETHAM, *Home Life in France*.

(Illustrated.)

FINNEMORE, J. FRANCIS, *Peeps at Many Lands*.

HASSALL, ARTHUR, *French People*.

(In "Great Peoples Series.") Contains a good bibliography.

JOHNSON, CLIFTON, *Along French Byways*.

LYNCH, HANNAH B., *French Life in Town and Country*.

MACGREGOR, MARY, *The Story of France Told to Boys and Girls*.

Contains twenty plates in color by WM. RAINEY.

PRATZ, CLAIRE DE, *France from Within*.



## Chapter VII

### HOW TO INTRODUCE HEROES OF HISTORY TO CHILDREN IN THE THIRD GRADE

THE aim is to indicate ways and means of carrying out the ideas of the Committee of Eight; to show how  
**Aim of this Section.** "Group A. — Heroes of Other Times" (see Report of Committee of Eight, pages 9 and 10) may be made real to children. Naturally the teacher asks, "Why should I teach these stories? How can I adapt them to children of this grade? Where can I get additional material? What pictures will be helpful?" To help answer such questions the material below is given.

#### THE STORY OF JOSEPH

The story of Joseph has all the best elements of stories of adventure. It is one of the most beautiful stories in

**Reasons for Selecting this Story.** all literature. It has also an important place in history, because Joseph is a link between the children of Israel and the Empire of Egypt.

In the background of the story we have glimpses of wandering shepherd life, trading caravans, and palace life in Egypt. The story emphasizes the beauty of honorable conduct and the ugliness of dishonorable acts. The center of interest is Joseph, who makes a vivid impression on all with whom he comes in contact. The dreams, five in all, bring in an element of mystery which

gradually becomes clear as the dreams are fulfilled. A climax is found when, among the very men who once united to enslave their brother Joseph, one is now found willing to be a slave in order to deliver their brother Benjamin. Beyond all other interests with which the story is replete is that of the providential over-ruling of human events. Through a series of misadventures which called out all that was manly and strong and tender in his nature, Joseph ripened into a most worthy and dignified character. He was a combination of grace and power. Combined in him were the highest qualities of his ancestors. He had Abraham's dignity and capacity, Isaac's purity and self-devotion, Jacob's cleverness and tenacity. From his mother's family he inherited cheerfulness and aptitude in management, as well as personal beauty.

Every obstacle was placed in his path, yet every one was surmounted. When only a boy in his teens he was taken to a strange country whose language he could not speak and sold as a slave. He had no knowledge of any trade that could make his services of great value. He was cast into prison because of an unjust accusation. But even in prison he was promoted, because of his personal worth and finally, because of his power to interpret Pharaoh's dreams, he was not only given his freedom but was made the ruler of Egypt. Great power did not spoil him. He rendered beautiful service in every position and not only saved his father's family from starvation, but forgave his brethren.

The account as it is written in Genesis is too long to tell to children of the third grade. It can easily be divided into several units.

- |                               |  |
|-------------------------------|--|
| Divisions<br>of the<br>Story. | 1. Joseph, the Dreamer.                              |
|                               | 2. Joseph Sold by his Brethren.                      |
|                               | 3. Joseph Cast into Prison in Egypt.                 |
|                               | 4. Joseph, the Master of the Land of the Nile.       |
|                               | 5. Joseph's Brethren in Egypt.                       |
|                               | 6. The Silver Cup in the Sack.                       |
|                               | 7. The Journey of the Children of Israel into Egypt. |
|                               | 8. The Death of Israel.                              |

Pictures may be obtained from the following sources : George P. Brown, Beverly, Mass. — Small pictures suitable for mounting.

Suggestions for Securing and Using Pictures. The Charles Foster Publishing Company, 716 Sansom Street, Philadelphia, Pa. — A collection of 400 engravings, size 8×10 inches, illustrating Bible scenes and incidents. Short descriptions are printed beside each picture.

The Perry Company, Malden, Mass. — Small pictures suitable for mounting.

Underwood and Underwood, New York City, N. Y. — Stereoscopic views of places in Palestine, *e.g.* Joseph's Well, Dothan, Palestine ; Mosque of Macpelah, the burial place of Abraham, Isaac, and Jacob, Hebron, Palestine.

"The Story of the Bible," by Foster, described below under the list of teachers' references. In the story of Joseph are the following :

Joseph Sold by his Brethren.

Eastern Garments.

Joseph Interprets the Dream of the Chief Butler and the Chief Baker.

Joseph Interprets Pharaoh's Dream.

Joseph Made Ruler Over Egypt.

The Money Found in the Mouth of the Sack.

Joseph Makes Himself Known to his Brethren.

Joseph Meeting his Father, and Jacob's Burial.

In using these pictures make clear to the children the difference between photographs of real things, such as a palace in Egypt, or a caravan, and the pictures that show how different artists imagined the scenes. To drive home the latter truth it might be well to show different pictures of the same scene. Point out that no Bible picture is real. They are all imaginative. Pictures that show action are attractive to primary children. It is the vividness of action that appeals to children first.

1. Read carefully Chapters 37, 39-50 in Genesis. Get the whole story clearly in mind. Picture to yourself the environment of Joseph in Egypt during the successive changes in his fortunes. Refer to Kent for the time of Joseph's life in Egypt. Refer to Breasted's "Egyptian History and Art" to get an idea of the advanced civilization there as contrasted with the semibarbarous conditions of the shepherd life in Palestine out of which he had come.

The  
Teacher's  
Prepara-  
tion for  
Telling the  
Stories.

2. Note the prevalent attitude of confidence in dreams and their fulfillment in Palestine and Egypt. In the elaborate civilization of Egypt the interpretation of dreams was a recognized profession. Official magicians and interpreters were connected with the court.

3. In regard to the historical accuracy of the stories, it is well to keep in mind that these stories were told and retold for centuries before they were put into written form. Consequently they are likely to be colored by retelling as well as by the desire of the writer to glorify this ancestor of the Hebrew people.

4. Get a vivid picture of the famines of the East;

what caused them; the terrible effects of famine. (See article on famine in the eleventh edition of "Encyclopædia Britannica" and note additional references.)

No one type of presentation can be best for every class. Choose that which most commends itself to you after careful study of the material. Make a background for the stories by contrasting in a simple, concrete way the richness of Egyptian civilization with the simplicity of patriarchal life in Palestine. Don't try to teach all that you know about the subject. Let the wealth of your knowledge give weight to the little you do tell. Get from the children by questioning all that they know concerning Joseph before telling the stories. This will enable you to graft the unknown on the known and will secure an expectant, active attention on the part of the children for what is coming. Don't moralize. The stories are filled with morals in the concrete. Tell the stories well, and the children will see for themselves the wickedness of the older brothers and the noble conduct of Joseph. Let them express their views freely, but do not impose your views upon them.

Tell the story of Joseph in the language of the Scripture as much as possible, because it is source material and is so well adapted to most young minds. It will be necessary to omit much to meet the needs of your class. The second and third stories below ("Joseph Sold by his Brethren," and "Joseph a Slave in Egypt") show how this may be done.

It is possible to retell these stories in modern English. James Baldwin has done so in an admirable way in the book mentioned under the list of reference books for teachers. The advantage of such stories is that they



*Rosa Bonheur.*

A SHEPHERD AND HIS FLOCK.

lessen the difficulties on the part of some children to whose ears the language of the Old Testament offers great difficulty, partly because of the antiquity of the literature itself, partly because of the retention of the English of a former age in its translation. An inexperienced teacher will not retell the stories as well as Baldwin perhaps, but if she understands the story herself and the needs of her children, she can do far more for them because she is present in person. Most teachers can tell stories far better than they themselves realize. The children teach them how, for a teacher learns from a child's questions what he needs to know, and the child is her best teacher of method. The first story below, "Joseph, the Dreamer," is a sample of what a teacher can do in retelling a story in modern English.

### JOSEPH, THE DREAMER

A long, long time ago there lived in Hebron at the foot of a grassy hill a rich man who owned hundreds and hundreds of sheep and droves of cattle, camels, and donkeys. In his youth he had been called Jacob, but in his later years, because of his great possessions, people called him Israel, which means "The Prince."

Now Israel had twelve sons. Ten of them were bearded men, tall and strong, who worked in the fields all day long. The youngest, named Benjamin, was a mere babe. But it was the next to the youngest, a boy in his teens named Joseph, whom his father loved more than all the rest of his children. The Bible tells us that he made for this son a coat of many colors more beautiful than the coats his brothers wore. But the older brothers hated Joseph because of the great love that his father showed for him and seldom spoke kindly to him. They hated Joseph the more because he was so different from

them. He was a quiet, thoughtful boy and he had strange dreams that they could not understand.

One day, all the sons except Benjamin went into the corn fields to cut the ripe, yellow corn. All the morning they worked cutting down the corn stalks and binding them into sheaves. It was hot in the middle of the day, and they were tired, so after dinner they lay down to sleep. But Joseph could not go to sleep at once. He was wondering what he would do when he was a grown man. With half-closed eyes he gazed at the sheaves of corn shining in the sun. There were twelve of them, eleven big ones and one little one. "Those are like my brothers," he thought, "the little one is Benjamin's sheaf, and the one away off from the others is mine." Then he grew sleepy as he lay in the heat and looked at the sheaves, and it seemed to him that they began to move. His sheaf stood straight up and all the others formed around it. Then each of the other sheaves bowed and fell down to the ground before it.

When the brothers awoke, Joseph told them what he had dreamed, how his sheaf stood upright and their sheaves stood round about and bowed before it. This angered the brothers and they cried, "Shalt thou indeed reign over us?" And they hated him more than ever.

Another day when Israel and his sons were sitting in the shade of the tent, Joseph said, "Behold I have dreamed that I was a bright star in the sky and that the sun and the moon and eleven stars bowed down and fell on their faces before me."

Then his father reproved him saying, "What mean these dreams that thou hast dreamed? Shall I and thy mother and thy brothers worship thee upon the earth?"

After this the brothers hated Joseph the more and they nicknamed him "the Dreamer." But the father thought of these dreams many times and wondered if the old prophecy that kings should come out of his family would not really come true.



## JOSEPH SOLD BY HIS BRETHREN

Joseph's brethren had gone to Shechem to feed their father's flocks. One day Israel said to Joseph: "Thy brethren feed the sheep in Shechem; come, I will send thee to them." And when Joseph answered, "I am ready," his father said to him, "Go, and see if all things be well with thy brethren, and the cattle, and bring me word again." So Joseph was sent from the vale of Hebron and came to Shechem. And a certain man found him there wandering in the fields and asked him what he sought. Joseph answered, "I seek my brethren; tell me where they feed the flocks." And the man said to him, "They are departed from this place, for I heard them say, 'Let us go to Dothan.'"

So Joseph went after his brethren and found them in Dothan. When the brethren saw him afar off, before he came nigh them, they planned to kill him, and said one to another: "Behold the dreamer cometh. Come, let us kill him, and cast him into some pit, and we will say, 'Some evil beast hath devoured him'; and then we shall see what will become of his dreams." And Reuben, hearing this, said, "Do not take his life nor shed his blood, but cast him into this pit that is in the wilderness, and lay no hand upon him." Reuben said this, being desirous to deliver him out of their hands and to restore him to his father.

As soon as Joseph came to his brethren, they stript him of his outside coat, the coat that was of many colors, and cast him into an old pit, where there was no water. And sitting down to eat bread, they saw some Ishmaelites coming from Gilead, with their camels, carrying spices and balm and myrrh to Egypt. And Judah said to his brethren, "What will it profit us to kill our brother and conceal his blood? It is better that he be sold to the Ishmaelites, and that our hands be not defiled, for he is our brother and our flesh." His brethren agreed to his words. And when the merchants passed by,

they drew Joseph out of the pit, and sold him to the Ishmaelites for twenty pieces of silver; and they led him into Egypt.

And Reuben returning to the pit found not the boy, and rending his garments he went to his brethren, and said: "The boy is not in the pit. Whither shall I go?"

And they took Joseph's coat, and, having dipped it in the blood of a kid which they had killed, they sent someone to carry it to their father, and to say: "This we found; see whether it be thy son's coat, or not." And the father acknowledging it said: "It is my son's coat, an evil wild beast hath devoured him." And tearing his garments he put on sackcloth, mourning for his son a long time. All his children gathered together to comfort their father in his sorrow. He would not be comforted, but continued weeping and said: "I will mourn until I see my son again."

### JOSEPH, A SLAVE IN EGYPT

Joseph was brought into Egypt, and Potiphar, an Egyptian, an officer of Pharaoh's and chief captain of the army, bought him from the Ishmaelites who had brought him thither. The Lord was with Joseph, and he was a prosperous man in all things. He dwelt in the house of his master, the Egyptian, who knew very well that the Lord was with him, and made all that he did to prosper in his hand. So Joseph found favor in the sight of his master and ministered to him, and, being set over all, he governed the house committed to him and all things that were placed under his care. The Lord blessed the house of the Egyptian for Joseph's sake, and multiplied all his substance both at home and in the field, and Potiphar left all that he had in Joseph's hands.

Now Potiphar's wife was a wicked woman, and she accused Joseph of things of which he was not guilty and caused him to be thrown into the prison where the king's prisoners were kept. But the Lord was with Joseph and gave him favor in the sight

of the chief keeper of the prison. All the other prisoners were placed under his care, and nothing was done in the place except as Joseph ordered it. Yet he was not allowed to set foot outside of the prison doors.

After this it came to pass that two officers, the butler and the baker of the king of Egypt, offended the king, and he sent them to the prison of Potiphar where Joseph was. The keeper of the prison delivered them to Joseph. And it came to pass that both the butler and the baker dreamed a dream the same night. When Joseph saw them sad in the morning, he asked them saying, "Why is your countenance so sad to-day?" They answered him saying, "We have dreamed a dream, and there is no one to interpret it to us." And Joseph said to them, "Doth not interpretation belong to God? Tell me what you have dreamed."

(Read or tell the remainder of Chapter 40 to the children, Verses 9 to 23 inclusive, also Chapter 41 describing Pharaoh's dreams, Verses 1 to 36 inclusive. Then condense the remainder of the chapter as below.)

Then Pharaoh said to Joseph: "Thou shalt be over my house, and at the commandment of thy mouth all the people shall obey; only in the kingly throne will I be above thee. I have appointed thee ruler over the whole land of Egypt." Then he took a signet ring from his own hand and put it upon Joseph's hand, put upon him a robe of silk and a chain of gold about his neck. And he made Joseph go up into his second chariot, the crier proclaiming that all should bow their knee before him, for he was now the master of the land of the Nile.

Self-expression on the part of the children is as necessary in the third grade as in the two preceding grades. A third grade child must still learn through doing in order to understand.

1. He can represent the stories by the use of the sand table, by pictures, and by drawing. Sug-  
gestions for  
Expressive
2. He can reproduce some of the scenes in simple dramatization. Activities.
3. He can make an illustrated story by clipping old Sunday School leaflets and mounting portions of the stories and the pictures to illustrate them, in a mounting book. The small pictures printed by the Perry Picture Company may also be utilized in this connection.
4. He can construct the houses and tents, the sheep-fold, the well, the water bottle, and the costumes of the East.
5. He can retell the stories for oral language work.

#### REFERENCES FOR TEACHER'S USE

BALDWIN, JAMES, *Old Stories of the East*.

DODS, MARCUS, *Genesis*.

FOSTER, CHARLES, *The Story of the Bible*.

*Genesis*, Chapters 37 to 50 inclusive, omitting Chapter 38.

KENT, CHARLES FOSTER, *The Historical Bible*.

MOULTON, RICHARD C., *The Modern Reader's Bible*.

Children's edition with an introduction by R. C. MOULTON.

STEWART, MARY, *Tell me a True Story*.

TAPPAN, EVA MARCH, *An Old, Old Story Book*.

#### THE STORY OF ULYSSES

Many of the suggestions given in connection with the stories of Joseph can be utilized in teaching the stories of Ulysses. A discussion of the origin of the Homeric poems would be out of place here. Little is known of either their authorship or their origin. The date is probably about the eighth century B.C. Tradition associates the name of Homer with both the Iliad and the Odyssey.

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tion for  
Teaching  
the Story.

The latter relates the wanderings of Ulysses after the close of the Trojan War. These tales are not true to the literal history of the Greeks. They are probably based on legends of a still earlier age, and are idealized representations of Greek history. They are full of great heroic action and vividly portray primitive ways of living in the early stages of civilization. They are simple in both thought and expression and make a strong appeal to children in the third grade.

The Odyssey should be read and reread and realized as far as possible by the teacher. She should be saturated with the heroic spirit with which the stories are filled before she attempts to retell them to the children. A good translation of the Odyssey for the teacher's use is "The Odyssey in English Prose" translated by Professor S. H. Butcher and Andrew Lang (abridged edition published by The Macmillan Company, 1914). The translators are noted for literary skill and sound scholarship. They have omitted repetitions and some portions unsuited to the needs of children.

A knowledge of the Iliad is necessary to appreciate some portions of the Odyssey. "The Story of Ulysses" by M. Clarke given in teachers' references by the Committee of Eight presents good introductory sketches of the city of Troy, the "Judgment of Paris," the "Abduction of Helen," the "Oath of the Suitors," and a brief description of Greek gods. It also contains a good map of Greece for teachers' use. The book is well illustrated.

The teacher should keep as near as possible to the original form in retelling the story, for epic poetry belongs to the childhood of the race and the original form helps

to transport the children into a past age. Some of the more cruel stories should be omitted.

"The King of the Winds," "In Circe's Isle," "A Voyage on a Raft," "The Faithful Dog Argus," and "The Contest of the Bow," are samples of stories suited to the needs of third grade children. They feed the child's healthy love of adventure, and stimulate his imagination.

Ulysses is the Greek manly ideal of shrewdness and wisdom. The stories are filled with reverence for the unseen powers, with deeds of charity, and mutual helpfulness, love of honor, love of truth, and last but not least a steadfast love of country and family which draws the wanderer home through many perils. Ulysses is brave but cautious, fond of adventures but prudent, clever, and crafty. The character of the whole Greek race is summed up in this heroic figure. The oldest ideals of the Greeks are found in these stories.

#### THE STORY OF ALEXANDER THE GREAT

Review carefully the long antagonism between the Greeks and the Orient. In prehistoric times the feeling emerges in the form of myth. The stories of the search for the "Golden Fleece" and the songs about Troy portray it. The valor of the Greeks idealized in literature tended to intensify the antagonism between them. The whole plan and conception of the history of the Persian wars by Herodotus, the first Greek historian, is based on a recognition of the antithesis between the Orient represented by Persia and the Occident represented by Hellas.

Divisions  
of the  
Story.

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tion for  
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the Stories.

Although the Greek's idea of patriotism did not go much beyond his own city, he leaned toward democracy in government and gloried in the individual right of initiative. To his mind the gods were the chief citizens of the state. To be associated with them was a privilege. To show them respect, to entertain them with feasts and games was fitting and proper. To show them disrespect was treason.

The Greek lived face to face with nature and in his naturalness and freshness he was a child of nature. The Greek gods lived in nature and revealed themselves to men through its activities: *e.g.* winds, thunder, lightning, changes of seasons. The Greek admired a well-developed body, personal beauty, triumphs of wit, of craft, and of strength. He was thoroughly worldly.

The Oriental, on the other hand, knew no privilege except to bow in resignation before the unexplained mandates of fate. His conception of the state was a vast despotism. He looked with disapproval amounting almost to disdain upon the physical universe and all that belonged to it, including the human body. He dwelt more in the inner world than in the outer. Endurance and submission were characteristic of the spirit of the Orient.

Alexander considered himself a second Achilles. His earliest ambition was to be the champion of Hellas against the Orient. He shared the Greek enthusiasms for current politics, marvelous stories of returned commissioners and foreign ambassadors, reports of victorious generals, new plans for fleets and for docks. The policies of statesmen and the tricks of politicians were well known to him.

Few personalities have done so much to change the trend of history. When Alexander's career began the culture of the world was fixed in two main types: one in the river valleys of Mesopotamia and Egypt; the other in the Greek city communities. All that these cities had accomplished in art, in philosophy, in science, and in developing the democratic state before Alexander's day was known as "Hellenism." He scattered or spread this Hellenism wherever he went. When his career closed, the barriers separating the two main types of culture had been broken down, never to be raised again. Alexander planted seventy cities of the Greek type on Oriental soil. Eighteen of them were named for himself, and one for his famous horse Bucephalus.

European civilization as we know it had its origin in a union of the Oriental and the Greek culture. The inner life of Christianity is of the Orient, but its philosophical organization is Greek. Little by little the old local idea of citizenship held by the Greeks slowly developed into a sense of citizenship of the world. Then cosmopolitanism was born.

Some great historians have seen nothing more in the career of Alexander than a brilliant disturber of the world's order. To their minds he enthroned militarism, annihilated Greek liberty, and practically destroyed all that makes Greek life of interest to the world. Demosthenes, a contemporary of Alexander, considered him an agent of destruction. Niebuhr and Grote, able nineteenth century historians, saw in Alexander only a mad opportunist and a greedy conqueror. In the twentieth century the biography of Alexander by Benjamin Ide Wheeler, in

Alex-  
ander's  
Place in  
History.



the "Heroes of the Nation" series (published by G. P. Putnam's Sons), represents a different view. Edward Meyer agrees with Wheeler's views. (See his article in the *International Review* for December, 1903.) Both writers claim that Alexander was an idealist. They claim that he was great as a man, and great as a conqueror. Wheeler's excellent maps of the campaigns and his critical comment upon the untrustworthiness of some familiar anecdotes concerning Alexander the Great are of exceeding value to the teacher.

In the "Anabasis of Alexander" written by Flavius Arrianus in the second century after Christ, we have a summary of what Alexander and his father, King Philip, accomplished for the Macedonians. The account is said to be a portion of a speech given by Alexander when the Macedonians under him were jealous of his generosity to Orientals and had threatened to desert him. A portion of the speech follows :

"My father, Philip, found you poor and vagabond, clad in skins, feeding a few sheep on the mountain sides, and fighting to protect these from neighboring Thracians and Illyrians. He gave you the soldier's cape to replace the skins, settled you in cities, gave you laws and manners, made you masters instead of slaves of the barbarians about you, added Thrace to Macedonia, opened for you the mines and the harbors of the sea. He made you the rulers of those very Thessalians before whom you had lately shrunk with deadly awe. He humbled the Phocians, and gave you entrance into Greece by a broad highway. Instead of your paying tribute to the Athenians and obeying the Thebans, these states now look to us as arbiters of their weal. . . .

"From my father I received in inheritance a few gold and silver goblets, a treasury containing less than sixty talents, and five hundred talents of debts. I borrowed eight hundred more, set forth from a land that afforded subsistence not even for you, and opened a way for you across the Hellespont, that the Persian masters of the sea controlled. The satraps of Darius I overwhelmed at the Granicus; Ionia, Æolia, both Phrygias, and Lydia I overran, and the fruits of victory came to you. The blessings of Egypt and Cyrene fell into your lap. Syria, Palestine, Mesopotamia are your possessions. Babylon and Susa and Bactria are yours; the wealth of the Lydians, the treasures of the Persians, the stores of India, the great outer sea, are all yours. From among you come satraps and generals and taxiarchs. . . .

"Who of you can say that he has suffered more for me than I for him? . . . No member of my body is without its wound. No kind of weapon whose scars I do not bear. I have been wounded by the sword, by the arrow from the bow, by the missile from the catapult: I have been pelted with stones and pounded with clubs, while leading you to victory and to glory and to plenty, through all the land and the sea, across all the rivers and the mountains and the plains. . . ." (See Wheeler's "Biography of Alexander the Great," pages 482 to 485.)

We can gain a reasonably clear impression of Alexander's personal appearance because Lysippus portrayed him in bronze, the painter Apelles painted his portrait in color, and the engraver Pyrgoteles portrayed him on gems. Through copies and imitators the portrait type passed on to the later ages and can be seen to-day — *e.g.* the bust

Personal  
Appear-  
ance of  
Alexander.

of Alexander in the Louvre, the Alexander Rodanini of the Munich Glyptothek, the Alexander in the Pompeian mosaic representing the Battle of Issus, and the tetradrachm coinage of Lysimachus. His figure was well proportioned and muscular. Plutarch says his skin was clear and white with ruddy hue on cheek and breast. His eyes were blue and deep-set and his brows heavy. Massy golden locks rose up mane-like from above the center of his forehead. A strong, finely-shaped nose (almost aquiline) joined high to the forehead, sensitive, passionate lips, and a prominent chin complete the picture of Alexander that pen and chisel have left us. All accounts agree that he was beautiful to look upon. He had a habit of carrying his head slightly inclined toward the left shoulder.

At the age of twenty-two, when he had won the battle of Granicus, he possessed the full vigor of youth. He combined in himself all that inspires men's enthusiasm and commands their allegiance. His character was frank and open; indirection of every sort he abhorred. In business affairs, he was definite and orderly. He was an able organizer. He could plan well. He was loyal to friends, generous to a fault, and unconscious of self. Meanness and fear were unknown to him. In his respect for woman and his moral cleanliness, he was an exception to his times. He was swayed by ideals. He loved music and song, and the conversation and association of men. In his self-restraint, his noble ideas of life and duty, and in his higher ideal interests he far surpassed either parent.

He was unquestionably a man of strong personality. Passions, impulses, ambitions, and will were all present

in him at the highest tension. In his actions we see the philosophic, self-contained Alexander standing out in relief against the natural Alexander. Plutarch says, "Alexander taught the Hyrcanians to live in wedlock, and the Arachosians to till the fields; the Sogdianians he induced to support their fathers instead of killing them, the Persians to honor their mothers instead of wedding them . . . , the Scythians to bury their dead instead of eating them . . . . Few read the laws of Plato; thousands use those of Alexander."

*Granicus.* In Asia Minor he overthrew the Persian troops stationed behind the river Granicus (May, 333 B.C.). This opened up Asia Minor to him.

*Issus.* At Issus in the ravines of Cilicia, he routed King Darius and his army of 600,000 men (November, 333 B.C.). This opened Syria and Egypt to him.

**Famous  
Victories of  
Alexander.**

*Arbela.* At Arbela, near the Tigris, he annihilated a still more numerous army (331 B.C.). This opened up the rest of the Persian empire to him. The rule of Darius ended in Persia, and the rule of Alexander began. In that battle, world issues were at stake and the West conquered the East once more.

Alexander marched into the great cities of Babylon, Susa, Persepolis, and Ecbatana and took possession of the treasures of the Persian king located there. Then he continued his pursuit of the fleeing King Darius. For five years (330 B.C. to 325 B.C.) the Macedonian army traversed the wide stretches of Hyrcania, Parthia, Sogdiana, and Bactria — countries hitherto unknown to the Greeks — and then advanced to the Indus river.

**Famous  
Marches to  
the East  
330-325  
B.C.**

It is in this period between 330 and 325 B.C. that Alexander's purpose seems to change. He began his career as the champion of Greece against the Orient, and considered himself the leader of the Greeks against the Persians until the battle of Issus. Thereafter, some historians claim that he considered himself the successor of Darius upon the Persian throne. All agree that he wore Persian dress, adopted the ceremonies of the Persian court, and compelled his generals to prostrate themselves before him according to Persian usage. In the years 330 B.C. to 325 B.C. his aim seems to have been to mingle the races of men under his power into one "true world empire." He married the beautiful Roxana, a princess of Bactria, whose father he had conquered. He also encouraged his Greek and Macedonian officers and soldiers to take Persian wives in order to promote good feeling among the two races.

**The Voyage down the Indus.** When Alexander arrived in India, he met the forces of the Indian prince, Porus, at the Hydaspes river. After defeating Porus he decided to leave him in possession of his kingdom.

Alexander's return march began in 325 B.C. He built a fleet of boats and sent a portion of his troops on an exploring voyage down the Indus River, around the mouth of the Euphrates River. These men were under Nearchus. Alexander led the rest of the troops through the Gedrosian desert, a march of sixty days, filled with the terrors of famine, thirst, and disease.

An impression of Alexander's military genius can be gained from this summarized view of his conquests. When he was only thirty years of age he had already faced the

Illyrians and Thracians on their mountain sides, the Bœotian phalanx on the plains of Thebes, the Persian cavalry at the Granicus. He had scaled the walls of Tyre and humbled the impregnable fortresses of Gaza. He had scattered the assembled hosts of Western Asia at Arbela (Gaugamela). But this did not close his military career. He passed on to India and came into conflict with an utterly new, strange people, who combined in their resources not only wealth and courage but organization and an advanced acquaintance with the art of war. No other great general in the world's history was ever exposed to such a variety of tests, and yet he is the only one who never lost a battle. Military critics claim that in cleverness of plan and brilliant execution the battle with Porus at the Hydaspes was Alexander's masterpiece. The army of Porus was almost annihilated. The chariots were shattered, their drivers killed. Eighty war elephants were captured, but more had been killed. Two sons of King Porus were among the slain.

Historians and biographers differ in their judgments of Alexander's intentions. It is difficult to know what his real purposes were. But his acts had great results. Of the seventy cities founded by him, some were in Egypt, some in Tartary, and some even as far distant as India. He distributed among his subjects vast treasures that had been uselessly hoarded in the chests of the Persian king. He stimulated Greek scholars to study the plants, the animals, and the geography of Asia. He prepared the peoples of the Orient to receive the language and customs of the Greeks.

Alex-  
ander's  
Military  
Career.

Results of  
Alex-  
ander's  
Conquests.

Alexander united under one master all the ancient world from the Adriatic to the Indus, from Egypt to the Caucasus. Greek became the common tongue in the Eastern Mediterranean countries. This fact greatly helped the spread of Christianity, for in the time of Christ a man could travel from Spain to Northern India and exchange ideas with other men. Greek philosophic teachings spread into Syria and Palestine. The minds of the Greeks were broadened. They ceased to feel that they were a select people, better than any foreign people. This new spirit of cosmopolitanism, or the common brotherhood of all, supplanted gradually the narrower provincialism. The time from Alexander's death to the conquest of the Greek kingdom by Rome is called the "Hellenistic Period" or the "Alexandrian Age."

The addition of so much money to that already in circulation increased business activity in Greece and Asia

**Economic  
Effects of  
Alexander's  
Conquests.**

Minor. Athens and Corinth took advantage of the business opportunities offered. New and costly buildings appeared. A new theater and a new stadium were erected in Athens. Private individuals spent greater sums in the decoration of their houses. The trade between the Greeks and the East increased. A new Greek colonization movement to Asia Minor took place. The East learned the modern business methods of the West and sent Oriental wares to the Western people.

Many of the obstacles encountered by Alexander and the difficulties experienced in each of his campaigns and in founding his empire, and the far-reaching results of his conquests, are exceedingly difficult for even a mature person to realize. All that

**Adaptation  
of the  
Material.**



can be done in the third grade is to arouse a vital interest in the man Alexander so that a desire to read and learn more about him will be stimulated. The degree of the teacher's success will depend largely upon her familiarity with the hero in his setting. Some sample stories for children of the third grade follow. In telling the stories, report Alexander's *actions*. What did Alexander do? is the question that should be answered. Avoid telling what kind of man he was. What he did will show what he was, if well told. The great secret in story-telling is to be full of the subject. Unless the teacher has tried to climb the mountains, and bridge the rivers, and cross the deserts with Alexander, and has traced his routes, sympathized with his aims, and appreciated his difficulties as well as his ambitions, she will not have the rich background that will enable her to see the hero and to make others see him. Unless his achievements touch her she will not move others in describing them. Each story told must be sufficiently concrete and detailed to enable the child to gain an actual mental picture of the events or actions described.

### ALEXANDER'S BOYHOOD

The first six years of his life Alexander was under the care of his nurse, Lanice. He loved her as most boys love their mother. (Proteas, one of her sons, was one of Alexander's most intimate associates. All her sons gave their lives for him in battle. Her only brother, Clitus, was the faithful friend who saved Alexander's life at Granicus.) Alexander grew up in the company of other children in the women's quarter of the house. He had the usual toys, *e.g.* tops, hoops, puppets, and a riding horse. He often listened to cradle songs



and nurse's tales. He seldom saw men, — not even his own father, Philip, because he was a king and was busy with wars. At seven years of age, Leonidas, one of his mother's relatives who became tutor to the young prince, taught him how to develop his muscles, trained him to endure hardships and privations, and to abhor luxury. Lysimachus, who was his personal attendant, remained with him even when he had grown to manhood.

Once in his father's absence a body of special ambassadors came from Persia to the capital. Little Alexander proceeded to entertain them. He showed them distinguished attentions and kindness quite unusual for a mere child. Then he began to question them about their country. "What sort of a man is your king? How does he treat his enemies? Why is Persia so strong? Has she much gold? How large is her army? What kind of roads have you? How long are they? How do you travel in the inland parts of the country?" The Persians gazed at him in wonder and said to one another, "Philip is nothing compared to that boy."

After his thirteenth year, his father felt that ordinary teachers would never do for so remarkable a boy, so he employed Aristotle, the most famous philosopher of the day, to instruct Alexander. Aristotle was in the habit of walking about with his pupils while he was teaching them; so, for a schoolroom King Philip provided a large garden with seats of stone and cool, shady paths. There Alexander read old plays and histories and Homer. He loved Achilles best of all the Homeric heroes. His mother often told him he was descended from Achilles the hero of the Iliad. When he was large enough to read the Iliad for himself, he used to call it the soldier's Bible. He knew most of it by heart and often, even when he was a man and a great general, he used to sleep with it under his pillow.

## THE TAMING OF BUCEPHALUS

(As a boy, Alexander was restless, energetic, fearless, intelligent, inventive, and independent. The story of the taming of Bucephalus is considered authentic and shows these qualities in a form that children can appreciate. The boy was about twelve or thirteen years old when the incident occurred. The story follows as Plutarch tells it, with a few omissions.)

"Philonicus of Thessaly had offered to sell Philip his horse, Bucephalus, for thirteen talents. So they all went down to the plain to try the animal. He proved, however, to be balky and quite useless. He would let no one mount him, and violently resisted every attempt of Philip's attendants who tried to make him obey. Philip, in his disgust, ordered the horse led away, as being utterly wild and untrained. . . . Alexander, who was present, said, 'That is too good a horse for those men to spoil that way, simply because they haven't the skill or the grit to handle him right.' His father said, 'What do you mean by criticising your elders, as if you were wiser than they, or knew so much more about handling a horse than they do?'

"'Well, this horse, anyway, I would handle better than anyone else, if they would give me a chance.'

"'In case you don't succeed,' said the father, 'what penalty are you willing to pay . . . ?'

"'I'll pay the price of the horse!'

"Laughter greeted this answer. . . . Alexander went straight to the horse, took him by the bridle, and turned him around toward the sun. This he did because he had noticed that the horse's fright was due to his own shadow dancing up and down on the ground before him. Now he ran beside the horse, patting and coaxing him, until he observed that the horse was impatient to go. Then he quietly slipped off his cloak, swung himself up, and sat securely astride the horse guiding him about for a while with the reins. He neither jerked at the bit nor

struck the animal but let him prance and gallop as much as he would until his excitement wore itself out. Then he turned the horse about and galloped up to the group of men with pride and joy in his face, for the horse was now under his control. The men had watched in silence at first, fearful of the outcome. Now they burst forth in loud cheers. His father, who had been anxious about him, shed tears of joy as he dismounted. Then, kissing him on the forehead, he said, 'My son, seek another kingdom suited to your powers. Macedonia is not worthy of you.'

### ALEXANDER'S TREATMENT OF BUCEPHALUS

Bucephalus became the inseparable companion of Alexander from that day. He went with him on all his campaigns, sharing many toils and dangers. Alexander nearly always rode him in battle. No one else was ever allowed to mount him. Bucephalus was a magnificent black horse of extraordinary size. He was marked with a white spot on his forehead. Some say his name was given him because of this resemblance of his head to that of an ox. Others say he was branded with the mark of an ox head.

Alexander's affection for the animal is illustrated by two stories, one told by Arrian, the other by both Plutarch and Arrian. Arrian's story is this:

"This horse once disappeared in the country of the Uxians (a tribe of robbers east of Mesopotamia) whereupon Alexander sent out a proclamation throughout the country stating that, if they did not bring back his horse, all the Uxians would be put to death. In response to this proclamation the horse was brought back immediately. This shows how great was Alexander's interest in the horse and also incidentally how great was the barbarian's dread of Alexander."

Plutarch's story:

"Shortly after the battle with Porus (the battle of Hydaspes)

Bucephalus died. . . . He was worn out with old age. Alexander was overwhelmed with grief at his loss. He felt as if he had lost an old companion and friend. So he founded a city on the Hydaspes and named it in his honor Bucephala."

For eighteen years this horse had been with him. He richly deserved the honor of having a city named for him. This city still exists and is now known as the city of Jalalpur.

Examples of other anecdotes and incidents in the life of Alexander the Great that can be made comprehensible to children of the third grade are:

1. Honors paid to those who were killed in battle. The provision made for their children and their aged parents.

2. The presents sent to his mother and to the city of Athens and a former tutor.

3. The story of the Gordian knot.

4. Alexander's ingenious way of protecting his soldiers from the wagons of the mountaineers.

5. Alexander's generous treatment of the family of Darius and his punishment of the traitor who killed Darius.

6. The story of how he surprised Porus and produced confusion among the three hundred war elephants.

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## THE DISCOVERY OF AMERICA BY COLUMBUS

## THE TEACHER'S REVIEW

The discovery of America was an epoch-making event. No other voyage in the history of the world was so momentous. To appreciate fully such an achievement we must see it in perspective. When we endeavor to picture to ourselves the conditions of trade and travel, and the extent of geographical knowledge prior to the age of Columbus and then contrast them with the conditions that followed his bold voyage across the "Sea of Darkness" we begin to realize a little of the grandeur of the consequences of the discovery of America.

Prior to 1492 the great wanderings of mankind had been by land. Mariners crept along the coasts or crossed the Mediterranean and smaller seas. No Europeans except the Northmen had ventured far into the trackless ocean, and they found the distance so great, the voyage so precarious, and the returns so slight that the ventures were soon discontinued. It was in 1471 when Columbus was a grown man that the first European ship crossed the equator and not until 1517, after Columbus had been in his grave eleven years, did the first European ship sail to the eastern coast of Asia.

There is no justification for the popular belief that Columbus discovered that the earth is round. Nor was the roundness of the earth a new idea in the fifteenth century. Long before the Christian era, the Greek philosopher Aristotle demonstrated the sphericity of the earth from the altitude of



*From a painting by Del Piombo, property of the Metropolitan Museum of Art.*

CHRISTOPHER COLUMBUS.



the stars observed from various places. His proof had been accepted by nearly all the ancient philosophers. Seventeen hundred years before Columbus, Eratosthenes, a famous geographer, declared that it would be possible to sail from Spain to India on the same parallel were it not for the vast extent of the Atlantic Ocean. Some later writers thought that with a favoring wind the journey could be made in a few days.

Learned men in the age of Columbus did not for a moment question the rotundity of the earth. They had read Aristotle, Ptolemy, Mela, Strabo, and other geographers ancient and modern. Nothing is more absurd than to accuse them of thinking the earth was flat. In the years between 1472 and 1492 six new editions of Ptolemy's geography were published. Some educated European merchants and missionaries had traveled to Asia and were familiar with Asiatic seaports, but they naturally supposed those seaports were on the Atlantic ocean. Roger Bacon in 1267 suggested that a ship might sail westward across the Atlantic to China and proceeded to fortify his opinion by giving extracts from Aristotle and other ancient writers. Among the uneducated masses, however, the belief in the flatness of the earth was general.

It was in 1492 that Martin Behaim made his famous globe which may still be seen in the old Town Hall of old Nuremberg. On this globe fully two thirds of Hindustan is omitted, and in place of it is a Ceylon magnified tenfold.

Trade had been carried on between Asia and the Mediterranean ports for at least two thousand years before Columbus, but it was carried on chiefly by land. The

were three well-known routes: route (1) through the Black and Caspian Seas, a route associated with the greatness of both Genoa and Constantinople; The Old route (2) through Syria and the Persian Gulf Trade Routes. passing through the illustrious cities of Bagdad, Damascus, and Antioch; route (3) through Egypt and the Red Sea, especially associated with the glorious days of Alexandria and Venice.

"The Indies" in those days was a term which was used vaguely to mean not India merely but China and Japan and all far Eastern countries. Western Europe had been getting many of its luxuries for centuries from this region.

From these countries came aromatic spices, black pepper, ivory, cotton fabrics, Oriental rugs, flowered silks, gums, porcelains, damasks, dyes, drugs, perfumes, pearls, sapphires, diamonds, rich shawls, precious woods.

Commodities  
Brought  
from the  
Indies to  
Western  
Europe.

After the Crusades the volume of trade between East and West tended to increase steadily, and European curiosity concerning Oriental countries and peoples was greatly stimulated.

Fleets of Genoa and of Venice could be seen waiting at the ports of the Black Sea or on the Mediterranean for the Indian merchandise which they carried to the distributing centers of southern Europe. From these centers the merchandise was sent to the prosperous towns of France, Germany, England, and the Netherlands. In return the Europeans sent woolen cloth, linens, coral, black lead, glass vessels, wrought silver, tin, brass, Greek and Italian wines, and other Western products.

Effect of  
the  
Crusades.



In the thirteenth century the Mongol conquests brought the whole vast territory from China to Poland, from the Yellow Sea to the Euphrates under the sway of a single monarch. The Mongol policy was liberal to foreigners. Consequently in the century between 1250 and 1350 many Europeans, chiefly merchants and Franciscan monks, visited China. They learned through personal experience that China was a maritime country.

Marco Polo, a Venetian merchant, lived in the service of the Mongol emperor twenty-five years. In 1299, after his return to Europe, he wrote down his experiences. By many people this is considered the greatest book of travel ever written. It introduced Europeans to Japan as well as to Chinese seaports. Marco Polo described Japan as an island kingdom out in the ocean east of China, and called it Cipango. Many of the things related by him were considered unbelievable by his contemporaries but we now know that most of them were really true.

Pierre d'Ailly, archbishop of Cambrai, in 1410 wrote a book called "The Image of the World" which was widely circulated in manuscript and was printed in 1483. He quotes the views of Roger Bacon and also those of Aristotle, but he pronounces the torrid zone uninhabitable because of the excessive heat. In 1477 Æneas Sylvius (later Pope Pius II), in his "General History and Geography," records that both the torrid and the frigid zones are uninhabitable.

Columbus read all these books diligently and wrote commentaries in Latin in the margins. The Columbian Library at Seville contains the copy of "The Image of

the World" which was read by Columbus. The marginal notes in Latin written by him show that he did not believe all that he read. He criticizes the geographical traditions by the light of his own experience and knowledge. One note says "The torrid zone is not uninhabitable, because the Portuguese sail through it; in fact it is teeming with people, and near the equator is his Serene Highness the King of Portugal's castle of Mine, which we have seen."

Influence  
of the  
Books on  
Columbus.

During the last half of the fourteenth century a new impetus was given to navigation due to the interruption of European trade with the East. In 1368 the Mongols were driven out of China and that country was closed to foreign trade. As early as 1365 the Turks had taken Adrianople and from this time Turkish corsairs swarmed in the waters of the Levant to the peril of all Christian voyagers. The capture of Constantinople, the grand old Christian city, in 1453 by robber bands humiliated the Christians and greatly discouraged the commercial towns throughout Europe. The aggressions of the Turks lasted for three generations and in the end practically closed up the old trade routes. Genoa was one of the first cities to feel keenly the loss of her trade. Soon all Europe was deeply concerned, and how to find another route to the Indies was the question that almost every nation was trying to answer.

Interrup-  
tion of  
European  
Trade.

Among the most enterprising of the early navigators were the Portuguese. Prince Henry of Portugal, called Henry the Navigator, founded a school of explorers that included many illustrious mariners. His was a many-sided personality; in him were combined the spirit of the missionary, the

Explora-  
tions of the  
Portu-  
guese.

merchant, the statesman, and the scientific inquirer. One of the problems of these disciples of Prince Henry of Portugal was to ascertain whether Africa could be circumnavigated and a route thus found into the Indian Ocean. It was while suppressing Moorish piracy that the Portuguese captains made their first acquaintance with long stretches of the coast of Africa and heard of Guinea and its mines of gold. But when Prince Henry died in 1460 the way to India around Africa had not yet been found, and it was destined to be many years before the Indies should be reached by this route. Prince Henry had lived, however, to see his voyagers sail waters that had been deemed inaccessible and to see the African coast explored to within fifteen degrees of the equator; he had lived to give a great impulse to maritime enterprise.

And now people began to ask the question, "Is there no other way to India?" Columbus answered that question by saying, "India can be reached by sailing west on the Atlantic." How did Columbus come to grasp the great design of going to the East by sailing west? Probably no other navigator of that age had made so protracted a study of all available sources of information in regard to any specific problem of geographical exploration as had Columbus. He had read widely; he had engaged in the business of making maps and globes; and he had been a daring navigator. During his residence in Portugal he had sailed in Portuguese ships to Guinea and north as far as the British Isles, and in 1477 had participated in an expedition to Iceland. While in Portugal he married Phillippa Moniz who is said to have been the daughter of Bartholomé Perestrello, one of Prince Henry's navigators.

Two men, Las Casas and Ferdinand Columbus, claim that the idea of sailing west to reach Asia was suggested to Columbus by the letters of a Florentine physician and astronomer, Paolo del Pozzo Toscanelli.

The king of Portugal in 1474 had asked Toscanelli if he could suggest a new route to the East Indies. In his reply to this letter the famous astronomer suggested steering westward across the Atlantic, and sent the king a map which explained his views clearly. When Columbus asked Toscanelli the same question, the astronomer's reply was full of enthusiasm. He sent him a duplicate of the map which he had formerly sent the king of Portugal and urged Columbus to undertake the voyage. Admitting the genuineness of the Toscanelli letter, we know that Columbus had previously accumulated in the marked passages of his own books a far more convincing body of facts than anything in Toscanelli's letter. No evidence or facts are supplied in the letter which were not already familiar to Columbus. However, the letter may have encouraged him and directed his attention to the solution of the problem.

All students of the subject agreed that the earth was a sphere. The question at issue was the probable length of the voyage necessary to reach China or Japan by sailing due west. Both Toscanelli and Columbus were wrong in their estimates of the circumference of the earth. Because Columbus thought the earth much smaller than it is there was no doubt in his mind as to the commercial advantage of braving the unknown terrors of the voyage across the Atlantic. This was the scheme that he urged upon his fellow-men for eighteen or twenty years. He hoped

Feasibility  
of the Pro-  
posed  
Plan.

to gain access to the wealth of the Indies by a new, short route across waters unknown to European ships, and with his share of the profits he would drive the Turk from Constantinople and set free the Holy Sepulcher.

Columbus was born in an age of maritime enterprise. His discovery was only a part of a great outburst of maritime activity which within a single century discovered not merely America but nearly all the hitherto unknown world. He was indebted to the age in which he lived for the material, means, and tools which he used so intelligently. The invention of printing had made books accessible. He was dependent upon the mariner's compass and the astrolabe which had been invented by others. The work of other map makers was useful to him. He was also indebted to the spirit of the age and the human belief in his cause sufficient to furnish his ships and man them. He was deeply indebted both to society of the past and to society of his own times for his means, and each succeeding age acknowledges its indebtedness to him.

Little is known of Columbus's life prior to 1470. A dozen different towns claim the honor of his birthplace.

**Personal History of Columbus.** There is no proof that he ever studied at Pavia. He probably had some skill in map making. He knew Latin, geometry, and as much astronomy as the people of his age knew how to apply to navigation. Historians differ as to his character. Biographers are still undecided as to the year of his birth. Some claim that he was born in Genoa in 1446. Others state that he was born in 1451.

All historians and biographers agree that Columbus had in a degree rarely equaled the power to consecrate

himself to one great achievement. No other navigator of his time showed such unflagging pertinacity in pursuit of a perilous enterprise. Because Columbus had the imagination to plan and the courage to carry out a voyage in search of land to the westward he became the most conspicuous hero of the fifteenth century. In 1492 he rendered the world the greatest service possible. He alone was willing to give up some of the best years of his life to test the theory held by learned men. His deed has made him immortal. In so far as a free sea sets the spirit free, he was the liberator of the human race. By trusting his ship to the open sea he carried mankind along in his wake. His first voyage opened the gates of the ocean and thus brought all parts of the world into communication. The invincible courage which made him persevere through years of scorn and insult in devotion to an idea, calls forth our admiration. It is a poor service to the truth of history to attribute to Columbus virtues which he did not possess, as some writers have done. Nor is it just to blame him because he had not the virtues of Las Casas, nor the scientific knowledge of a Copernicus. No human being reaches the highest excellence in all respects. His wonderful achievement needs not the embellishment of fiction. The man is great when painted in his real colors. No other man ever faced chances of fortune more extreme or left posterity under greater obligations. He deserves to be honored for what he was and for what he did.

The following stories indicate the kind of subject matter in which children of the third grade will be interested. Before telling any of the stories the teacher must find out

what the children already know about Columbus. The comforts and discomforts of a voyage upon the Atlantic to-day should be brought out. After the teacher has summarized all the information offered by the class, and aroused their curiosity about the great navigator, the stories may be told in the order given.

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#### CHRISTOPHER COLUMBUS, THE POOR ITALIAN BOY WHO BECAME FAMOUS

When Christopher Columbus was a little boy he lived in the city of Genoa. His father was a weaver of wool, and his uncles and cousins were weavers also. They all lived in a section of the town which was called the weavers' quarter. All of their neighbors made their living by combing wool or making cloth.

The narrow house in which Columbus spent his boyhood stood just outside the gate of Saint Andrea. High buildings came up close to the house on each side, and there was no yard at all. The windows had no glass in them, but there were shut-





*From the statue by Monteverde in the Boston Art Museum.*

THE BOY COLUMBUS.



ters to keep out the cold with small openings which let in the light through oiled linen or paper. On the lower floor was the shop where the weaving was done with long counters in front on which the goods were displayed and sold to customers. The family lived over the shop.

Genoa was a seaport and to its wharves came ships from China, and Japan and India, or the Indies, as people called these eastern countries. Like many other of the lads of Genoa, Columbus liked to play on the wharves and to watch the swartthy seamen unloading their precious cargoes of beautiful silks, fragrant spices, and rare gems. He learned how the great sails were pulled up and down, and how the ships were steered, and he listened to thrilling stories from the lips of adventurous seamen who had sailed into seas that ships had never entered before, and had discovered new lands. And stirring tales these mariners must have had to tell — of sea fights with pirate ships (for these were the days of pirates), of hurricanes, of wrecks, of all kinds of hair-breadth escapes.

As Columbus grew older he longed to sail with these seamen on their long voyages to distant countries. He read many books of travel, among them the book of Marco Polo, a book more thrilling than any fairy tale. This Marco Polo was a famous traveler who had journeyed to the very court of the Emperor of China and had brought home hidden in the seams and hems of his garments precious stones of great value. In his book, one reads of courtiers dressed in robes of silk studded with sapphires and rubies, and of palaces with panels of silver and gold and roofs of pure gold.

At last, the day dreams of Columbus's boyhood turned into realities, and he became a sailor, seeing lands that until then had been to him only names, taking part in sea fights, and experiencing for himself the perils of life on the sea, of which he had heard so many tales. For several years he lived in Portugal, and while there he may have sailed with Portuguese mariners on their long voyages of discovery down the coast of Africa

— always hoping to round the tip of this great continent and to open up a waterway to the Indies.

This was the question that all Europe was asking, "How can we find a new way to the Indies?" The old route, part way by sea and part way overland by caravans across Asia, could no longer be traveled in safety, since enemies had captured one of the chief cities along the way. Columbus saw ship after ship come back to Portugal after their long voyages to Africa without having solved the mystery of how far that great unexplored continent stretched to the southward, and he began to ask himself, "Is there not some other waterway to the Indies that men have not yet thought of?"

Now in the time in which Columbus lived, only a small part of the world as we know it had been discovered. The people of Europe had no more idea that away over here across the Atlantic were two great continents than had the savage tribes who lived here an idea of the existence of the land of the white men. Many ignorant people thought that the earth was flat and that if one journeyed too far in any direction one would fall off. There were all kinds of stories told of the frightful monsters that lived in the Atlantic Ocean waiting to devour those who ventured too far on its waters.

But Columbus believed, as did many other educated men, that the world was not flat but round. And since he thought the world to be much smaller than it really is, he decided that one could sail westward out across the Atlantic right around the world to China and Japan. So sure was he that the riches of the East could be reached by sailing west that he was willing to brave the perils and uncertainties of a voyage into unknown waters whose length no man could foretell.

But Columbus was too poor to pay the cost of such an expedition. He needed large ships, money to pay the sailors, and supplies of food to last many weeks or perhaps many months. He wanted a powerful king to help him carry out his plans. For years the Portuguese king had been helping great mariners

to undertake voyages of discovery. Surely he would be willing to help, thought Columbus.

So he went to King John II of Portugal and said :

"If the earth is round like a ball, there must be two ways of reaching the same place. If the way to India is so long by traveling east, may we not reach it sooner by sailing west? Perhaps we can go by water all the way if we sail directly west across the Atlantic. Will you give me ships to try this route?"

King John listened to the plans of Columbus and said :

"What reward do you want for the discoveries you may make?"

"I want to be viceroy of all lands discovered by me," Columbus replied ; "I want the title of admiral and a tenth part of the profits."

But King John was not in the habit of giving such high rewards. Then, too, he preferred his own Portuguese seamen who had been carefully trained, for Columbus was a stranger to the King and might not be as able as he seemed.

So Columbus left Portugal disappointed, and went to Spain to seek the help of King Ferdinand and Queen Isabella. But these were busy times for the King and Queen of Spain. A long war was being waged with the Moors, and the court was constantly being moved about from place to place. King Ferdinand was in the thick of the fighting as city after city of the Moors was besieged, and Queen Isabella was busy sending supplies to the armies, relieving the sufferings of the people and even riding into the camp sometimes on horseback to encourage the soldiers. No wonder they found little time to listen to this stranger with his plan for sailing west in order to reach the East. And so from month to month and then from year to year they put him off, never actually refusing to help him, but never really taking time to think about the matter.

For seven weary years Columbus wandered, following the Spanish court from place to place, far away from his home and family in a strange country. Sometimes great men were

kind to him and took him into their homes. But often, he must have looked very shabby and had little to eat.

At last Columbus lost hope of ever gaining the attention of the king and queen amidst all this tumult of war and bustle of court affairs. Did he intend to give up this great plan of his? No, indeed, Columbus was a man who never gave up. He decided to go to France or England and see if he could not get help from one of these countries. But first he must find a home for his little motherless boy, Diego. What a pathetic picture the father and son must have made as they left the Spanish court together, the father grown old before his time, gray and bent and poorly dressed; the little boy shabby, too, pinched and hungry-looking, very likely, big-eyed with wonder over the new people and places he was seeing.

After walking until they were weary, the travelers stopped at the gate of a monastery and asked the porter for some bread and water. Some kindly fate must have guided Columbus to this monastery, for here he found the best friend he had met in all these years. He was Juan Perez, a monk who heard Columbus asking for bread and knew that he must be a foreigner by the way he spoke Spanish. Perhaps, something in this shabby, tired-looking stranger's face interested the monk, or perhaps he was only sorry for him. He invited him into the monastery to rest and asked him whence he came and where he was going. And Columbus told him of his daring plan for finding a shorter way to the Indies and of the years he had spent at the court of Ferdinand and Isabella with no success. He said that as soon as he could place little Diego in the home of his aunt and uncle, he would go to France or England and try to find help there.

As Columbus talked of this great idea that had filled his mind for so many years, Juan Perez became more and more interested. He decided that the plan was reasonable. So he wrote a letter to Queen Isabella begging her not to let Columbus leave Spain, and sent it by a trusty messenger. In the



*Vacelar von Brecht.*

COLUMBUS BEFORE QUEEN ISABELLA.

meantime, the stranger and his little son were to stay comfortably at the monastery.

Now it happened that this good monk had once been Queen Isabella's confessor and that the Queen had great respect for his opinions. In him Columbus had found a friend who would be worth more to him than the friendship of all the great courtiers combined. And so it came about that in fourteen days a messenger came from the Queen bringing money for Columbus and a request that he should come with Juan Perez to see her. Forthwith Columbus bought some new clothes to wear at court and a mule on which to travel and he and Juan Perez journeyed with light hearts to see Queen Isabella.

Many changes had taken place at the Spanish court in this short time. Granada, the stronghold of the Moors, had fallen. Columbus saw the last of the Moorish kings kiss the hands of Ferdinand and Queen Isabella and of young Prince Juan, who was heir to the throne. Ferdinand and Isabella were now the greatest rulers in Christendom.

A council of wise men was appointed to consider the plan, and these men came to the decision that it was worth trying. But everything was not to run smoothly for Columbus even now. He asked great rewards, too great, Queen Isabella thought. And so, once again, Columbus turned away discouraged to go to France. But the Queen changed her mind and sent a messenger after him to say that he should have the rewards he asked for and that she would fit him out with ships and money and men for his great adventure. Once more, Columbus turned back, and after a few more delays the papers were signed. Columbus was to have the title of admiral and was to be made viceroy over all the lands that he should discover. A tenth part of the gold, precious stones, pearls, silver, spices, and other treasures found in these lands should be his; and if he bore an eighth part of the expenses, he was to have an eighth part of the profits of all the voyages made. More than this, the title of Don was to be given to him and to his



family. Little Diego had a share in the honors, too. He was to be sent to school, and after two years he was to be page to Prince Juan, the son of the King and Queen. This was one of the greatest honors of all, for the court pages were usually chosen from the children of noble families.

Now it seemed as if all Columbus's hopes and dreams were at last coming true. But still there were delays and discouragements. The Queen had difficulty in raising enough money for the undertaking. Then sailors were afraid to go on such an uncertain voyage. They were afraid that they might get to the edge of the sea and drop off; that the sea might be boiling hot in some places; that great dragons might eat them. Queen Isabella even offered to give prisoners their freedom if they would go. And finally enough men and money were gathered together to fit out and man three small ships. And this was the fleet that started with its dauntless admiral to sail around the world.

### THE VOYAGE

Just an hour before sunrise one August morning in 1492, three little ships, scarcely larger than the fishing smacks that sail up and down our coast to-day, lifted anchor in the harbor of Palos. There was a great crowd of people of all classes and all ages gathered to see them off. Some of them were cheering, some were silent, staring in eager curiosity, but many were weeping, for these little ships were the ships of Columbus's fleet and they were sailing away out across the "Sea of Darkness" — no one knew where — and few expected ever to see them sail back to Spain again.

It must have seemed like a happy dream to Columbus to be really embarking on this voyage to the Indies for which he had planned and hoped and waited during all these long years. But his troubles were by no means over. Probably no one ever did a really big thing without a great deal of hard work

and worry and a great many discouragements. And this voyage of Columbus's, which was about the biggest thing that a man has ever done, was beset with difficulties from start to finish.

Just as the ships were well under way, it was found that the *Pinta* had a broken rudder. So it was necessary to stop for about three weeks at the Canary Islands for repairs.

But the thing that made this long and dangerous voyage the hardest for Columbus was the faint-heartedness of his sailors. Now most of these sailors were ignorant, superstitious men who had been bribed to go by promises of gold or by being offered freedom from prison. They had no idea of the sound reasons on which Columbus based this plan of



*Photograph from a reproduction made for the Columbian Exposition, 1893.*

COLUMBUS'S SHIP.

sailing around the world. They thought he was a crazy dreamer who was leading them on a foolhardy expedition that could end only in all losing their lives.

As they saw the last strip of land fade away on the horizon behind them, many broke down and wept and begged Columbus to give up his perilous voyage and return to Spain. When they had been out of sight of land many days and knew that there was no hope of rescue if they should get into trouble, they became more and more discontented. Every unexpected happening filled them with terror. At one time they sailed



through great floating masses of seaweed. Then were the sailors sure that dreadful demons lurked here to ensnare them and drag them down into the sea by entangling the ships. For many days the breeze blew steadily from one direction — a breeze that bore the ships rapidly forward. Then the sailors instead of welcoming the favorable wind declared, "It is some witchcraft that controls the very air on these unknown waters and causes the winds to blow always in the same direction. We are being carried farther away from safety into no one knows what fearful dangers and can never turn back again."

Of course the wind did change many times. But the sailors could always find something to worry about, just as the faint-hearted always can. Columbus made the most of every encouraging sign. But as a whole month went by and still no land was sighted, the discontent grew greater and threatened to break out in open rebellion. For the sailors began to gather together and say to each other: "He is only a foreigner who wants to be called Don. If he will not return, let us throw him into the sea."

No one knows how this bravest of expeditions might have ended, had it not been that about this time there began to be unmistakable signs of land. Fresh weeds and some fish that live about rocks were seen. Best of all there were found floating in the water a branch with red berries growing on it, which had been freshly broken from a tree, and a stick that had been carved by hand. And now, every one was eagerly watching the rim of the sea ahead, for a silken jacket and nearly five hundred dollars in money had been promised to the one who should be the first to see land.

On the night of the eleventh of October, there was great excitement on board these three little ships. No one slept, for all knew that they were nearing land. About ten o'clock, Columbus saw a moving light as if some one were carrying a flaming torch. He could not tell whether the light were on land or in a boat on sea. It could mean but one thing — that

their long search for land was almost over. At two o'clock on the morning of the twelfth, a gun was fired from the *Pinta* and the cry of "Land, ho!" was raised. All crowded to the forward decks to see if it were really true. Yes, there it was! a long, low mound that rose dark against the sky. What hours of suspense those must have been till dawn! None knew what wonders this little mound of land might reveal. Visions of the golden domes and minarets of some city of the Indies rose before the eyes of the sailors. They crowded around their Admiral, whom they had wanted to throw overboard only a few days before, and called him "Don" and congratulated him. And Columbus, the poor weaver's son, was the happiest man among them.

At daybreak, they saw a low island covered with beautiful tropical trees. Columbus, dressed in a robe of brightest scarlet and bearing the banner of Spain, embarked with his men in small row boats to take possession of the new-found land. As the boats grated on the sandy shore, the admiral and his little company threw themselves upon the earth and kissed it. Then Columbus rose and solemnly took possession of the little island in the name of King Ferdinand and Queen Isabella, naming it San Salvador.

As this little company from over the seas were gathered here on the shore, there came from the woods dark-skinned, half-naked men strangely decorated with paint and feathers. They gathered around the strangers and wondered at the whiteness of their hands and faces. They thought Columbus and his men must have come down from heaven and that their white sails were great white wings.

Columbus gave them red caps and necklaces of glass beads and all sorts of pretty trinkets. They were delighted with these gifts and went away and told others about these kind men who had come down from the skies. And when they came back they brought presents in return — bright-colored parrots, ornaments of gold, flowers, and fruits.

And what was this little island that Columbus had come so many miles to find? It was one of the many tiny coral islands that stretch from Florida to the island of Hayti — just which one we are not sure. Had Columbus sailed straight across from Spain he would have landed somewhere along the coast of our own country. But he had turned southward toward the end of the voyage because he had seen flocks of birds flying in that direction at sunset.

But Columbus thought that his dream was fulfilled and that he had found a new way to the Indies. To be sure he was disappointed not to have sailed into the harbor of some rich city of the East. But he felt sure that this land he had found was some outlying island along the coast of Asia and that not far away were China and Japan with all the riches and wonders of which he had dreamed ever since he could remember.

### EXPLORING IN THE WEST INDIES

As soon as Columbus had taken possession of the new-found land, he set out with his men in the ships' boats to cruise along the coast and discover, if he could, what kind of land this was that seemed so fair and yet had never seen civilized men before.

The natives he called Indians, for he thought he had reached "the Indies." He learned to talk by means of signs with these men whose language was so unlike any he had heard, and of all whom he met he asked the same question: "Where can we find gold?" They answered by telling him of a large island which they called Cuba — the very same island that we know by that name to-day. At this news, Columbus was greatly rejoiced for he was sure that this island was Japan.

And so he began to cruise in and out among the tiny islands which one could see from San Salvador. And on every one he found the same beautiful trees and flowers and birds, the same naked, dark-skinned men, and the same scarcity of gold and precious stones.

The friendship of the Indians could always be won by gifts of pretty trinkets. In exchange they would give Columbus food, fresh water from the coolest springs, and gold and silver ornaments. One day as the voyagers were approaching a new island, an Indian paddled out in a canoe and wanted to be taken aboard. But when he came near the ship he was frightened and started to turn back. Then two of the sailors jumped overboard and captured him and brought him to their Admiral. The poor Indian was trembling with fear, and he held out as an offering a ball of bright-colored cotton yarn. Columbus greeted him kindly, put a red cap on his head, strings of green beads around his arms, and hung little bells on his ears. Then he gave back the ball of yarn and sent him on his way.

Another day the ships overtook an Indian who had paddled far out from land and seemed to be too exhausted to paddle farther. Columbus had his men take him on board, canoe and all, and give him bread, honey, and wine. When night came they drew near an island. So they put the grateful Indian in his canoe and sent him ashore. During the night the natives came out to the ships bringing fresh spring water, fruits, and roots that were good to eat, for the grateful Indian had spread the news of the kindness of the white men.

On one of their explorations, the sailors saw the Indians cooking a queer kind of root. This root was nothing less than the potato, and this was the first time that a white man saw it. They also saw Indians rolling up dry leaves into a roll, then lighting one end of this roll, and sucking the smoke into their mouths. These rolls the Indians called *tobaccos*. And they saw fields planted with corn and other fields planted with cotton. Little did they dream, however, that these products of this new land were to be worth more to Europe than all the spices of the East for which they were looking.

When the ships came to the shores of Cuba, Columbus said, "This must be the mainland of Asia; we are now without doubt approaching the realms of the Emperor of China."

So he sent a messenger to seek out the great Emperor and give him a letter. But Louis, the messenger, came back after several days having found no city, no palaces, no gold — only villages of naked savages.

And so the ships journeyed on from island to island, getting a little gold here and there and sometimes pearls and silver and all sorts of beautiful bird feathers and pretty trinkets.

One day they came to the island of Hayti, and here a serious mishap occurred. For the *Santa Maria* struck a hidden reef of coral and was wrecked. Columbus must have been almost in despair when he saw the waves breaking over the little ship and realized that she had made her last voyage. What would all this long voyage across the sea profit if he could not get back in safety to Spain and bring word to the King and Queen of his discovery! But his resourcefulness did not fail him in this emergency. He decided to build a fort on the island from the wreckage of the *Santa Maria* and leave part of the crew, while he went on to Spain with the rest to get more money and more ships and come back again.

And this is how the first European fort came to be built in this new world. Over this little fort the flag of Spain was raised, and it floated as proudly as if it knew that this was the beginning of vast dominions for the King and Queen across the sea.

### COLUMBUS RETURNS TO SPAIN

On the fourth of January, 1493, the two little ships that now made up the Admiral's fleet began the return voyage back across the many miles they had come. It is lucky that the voyagers had better courage now than when they started forth, for this voyage was to be a stormy and seasick one.

The ships were not nearly so seaworthy as when they had left Palos the August before. Both were so leaky that the sailors had hard work to keep down the water. And as if they had

not troubles a plenty, on the twelfth of February there came up a great storm that lasted for days. The two ships became separated, and the *Nina*, the smallest ship of the fleet, now struggled along by itself. Waves mountain high threatened to engulf the frail craft at any moment and to carry with it to the bottom of the sea the wonderful piece of news that Columbus was bringing to Europe.

But Columbus was determined that even though all on board should be lost, the news of his discovery should be saved if possible. So he wrote out a full account of the long voyage and the islands and the people he had found, sealed it, and addressed it to the King and Queen of Spain, promising a reward of one thousand ducats to him who would deliver it. Then he wrapped the letter in waxed cloth and put it in an empty barrel, which he caused to be headed and thrown into the sea. But lest this barrel never reach land, he prepared another copy in the same way and placed it in an empty cask on the high poop of his deck, hoping that if the vessel sank the cask might float off and be picked up.

But as if by a miracle the little ship weathered the gale and came a few days later to the Azores. People gathered on the shore in crowds to see the little *Nina* that had come safely through the storm, for many strong vessels had been wrecked.

Columbus wrote a letter to the King of Portugal asking for permission to enter the port of Lisbon, and a letter to the King and Queen of Spain telling the news of his discovery, and sent them by couriers.

This time, the Genoese mariner was given a very different reception from the one he had received years before when, poor and unknown, he had come to the great King for help. He was invited to come to the royal palace at Valparaiso, where he was received with every honor as if he were a royal personage.

On the thirteenth of March Columbus sailed for Spain, and two days later he entered the harbor of Palos out of which he had sailed more than seven months before. How glad the

people were to see him. They came down to the shore in a great procession. The bells rang and the cannons boomed. They listened open-mouthed to the tales the sailors had to tell, and every one pointed out Columbus and cheered him as he passed in the streets.

The court of Ferdinand and Isabella was then at Barcelona, and thither Columbus set out. But he was obliged to travel very slowly, for crowds gathered all along the way to see the Indians and to question Columbus about his voyage.

It was a fine day in April when he came to the court at Barcelona. The King and Queen had arranged a splendid reception for him. Courtiers went out to meet him, and there was a great procession through the city, while immense crowds filled the streets and even gathered on the housetops, so eager were they to see. And a great spectacle it was! There were Indians, smeared with paint, decorated with feathers of tropical birds, and with golden ornaments. There were parrots and other bright-colored birds in cages. And there were all kinds of trinkets and curios such as had never been seen in Europe before.

Ferdinand and Isabella received Columbus under a canopy of gold brocade, and as a mark of special honor they permitted him to remain seated while he told them the story of his long voyage and his discoveries. It was the proudest and happiest moment of the poor Genoese explorer's life. All the years of waiting and planning and persevering had not been in vain.

## Chapter VIII

### THE CELEBRATION OF HOLIDAYS

#### The Value of Holiday Celebrations Summarized.

1. They make the children familiar with some of the best traditions of the past.

2. They help the children to secure concrete imagery and enable them to take the first steps toward a reverent appreciation of the past.

3. The contrasts and comparisons made between various ways of celebrating holidays serve to deepen the children's appreciation of historical changes that mark progress.

4. They help to develop the children's appreciation of the location of historic events in time and in place.

5. They increase the children's admiration for heroes and awaken still further curiosity concerning local, state, and national achievements.

6. They stimulate wholesome feeling and give the children an opportunity to express emotion beautifully in march and dance and song.

7. They develop *adequate motives* for patient, careful work and stimulate the children's initiative, resourcefulness, and perseverance.

8. They help to give standards by which the children may estimate the artistic merits of other celebrations.

The discussion of the celebration of holidays has been reserved for the last chapter. The author hopes that





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*King and Queen in Costume, Paris, New York.*

*The king, the queen, and the loyal subjects.*

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by summarizing the values arising from such celebrations at the close of the book the primary teacher may see more clearly the desired goal toward which much of the work in grades one, two, and three has been tending.

In the first grade, for instance, such holidays as Thanksgiving Day or St. Valentine's Day furnish the motive for many of the problems set for construction work. The interest of the children is intensified because the articles made are either used in decorating so as to help make the festive atmosphere, or are given as a present to one greatly beloved, or to an unfortunate person who is ill, or to a poor person who can not provide himself with the article. The fact that Thanksgiving, or Christmas, or St. Valentine's Day is coming affords the children a most natural opportunity to serve others in their community, and thus experience the pleasure of giving.

In the second grade by trying to enter into the experiences of primitive man, the children see still more clearly than before how many things they have for which they ought to be grateful. The contrast between the life of the tree-dweller and their own sheltered lives deepens their appreciation of the comforts of their own lives. They are naturally anxious to tell or to act out the contrast between primitive days and our own, as they conceive them, and will eagerly give an inventory of what the tree-dweller had for which he was thankful.

The celebration of holidays is prominent in each section of the work mapped out for the third grade. In studying Holland from a child's point of view the children learn how the feast of St. Nicholas is celebrated; in studying child life in Japan, the New Year's festival is described in detail; in studying child life in Germany,

the German way of celebrating Christmas is made prominent; in studying child life in France, the children are continually learning about beautiful ways of celebrating holidays.

In each grade after the first there is an opportunity to compare or contrast two or more ways of celebrating the same holiday. Such comparisons and contrasts help to develop the children's conception of "historic changes" which mark progress, and their ability to locate the historic celebrations in time and place.

An eminently wise recommendation of the Committee of Eight is that in the lower grades more attention be given to the celebration of holidays. Some of these, such as Columbus Day, Thanksgiving, Christmas, New Year's Day, Washington's Birthday, Memorial Day, and Flag Day occur within the school year. In some of our Southern states the birthday of Robert E. Lee is a legal holiday. In primary grades St. Valentine's Day is often celebrated. Founder's Day or days commemorating the achievements of some local patriot are other occasions for celebrations. Many Northern states make the birthday of Lincoln a legal holiday.

Of course no school could undertake to celebrate all of these days in a single year nor are they of equal importance. Some offer less difficulty than others to those who are planning the work. In common practice Christmas seems to receive the most emphasis. For little children Thanksgiving and Washington's Birthday present the greatest obstacles but these are the two especially recommended by the Committee of Eight. Both are national holidays and commemorate ideas that can be impressively conveyed by a suitable celebration. A

superficial or mechanical celebration has little value. In order to make a holiday significant to a child, the music, the marches, the processions, the scenery, and the costumes, must be arranged so as to produce the appropriate setting and atmosphere. Such work when well done consumes much time and requires skillful planning, as well as enthusiastic, persistent, painstaking effort. Consequently, only a few celebrations can be carried out in a given class, and in schools containing all the elementary grades it would be wise to so arrange the celebrations that each class could participate alternately as guests and as hosts.

Thanksgiving can be celebrated in any school. Its educational possibilities are a sufficient reason for urging its celebration in all grades. The custom of returning thanks for blessings bestowed is very old. The form in which the gratitude is expressed has differed from age to age and is not identical among any two peoples of the same age. For instance, in the seventeenth century the Dutch form of celebrating Thanksgiving differed from the English, and the latter differed from the celebration of Egbert's day. The Roman Ceresia was by no means identical with the feast given in honor of Demeter. Nor was the Jewish feast of the "Ingathering" or Feast of Tabernacles with its booths, processions, and solemn forms of rejoicing similar to the classic festivals of either the Greeks or the Romans. However, the custom of rejoicing over the harvest runs through all the earlier celebrations. To return thanks for the harvest was a universal custom. In those days famine was dreaded. To secure sufficient food for man and beast was a difficult

Oppor-  
tunities for  
Compari-  
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Contrasts.

problem. In our day modern methods of storing and preserving food, modern methods of transportation and of production and of harvesting have lessened the possibility of famines, and greatly increased our reasons for gratitude.

The teacher who will trace the history of Thanksgiving back to its origin among the Canaanites and follow its

development down through the ages will be repaid by gaining a deeper meaning of the significance and spirit that characterize a fitting celebration of this holiday. She will learn that the celebration is by no means peculiar to

America, and she may be led to see that reproducing the Pilgrim's celebration is not always the most educative form of celebration for the children of the primary grades. Only since 1865 has the day been an annual national holiday in our country. It is the only religious festival celebrated in the United States by virtue of the authority of the civil government. When the thanksgiving proclamation of the President of the United States has been issued, the governor of each state issues a proclamation naming the same day as a holiday on which the people are to return thanks for the favors and blessings of the year. In New England it is considered the chief holiday for family reunions.

In the book of Judges, the teacher may read: "And they went out into the fields, and gathered their vineyards, and trode the grapes, and held festival, and went into the house of their god, and did eat and drink." Thanksgiving among the Hebrews was an act of worship to Jehovah. It was called the "Feast of the Tabernacles" because during the festival

The History of Thanksgiving Celebrations.

Hebrew Celebrations.

every one lived in booths or tents in memory of the years when the nation had no settled home.

In Deuteronomy are found the following directions transmitted by Moses: "Thou shalt keep the feast of tabernacles seven days, after that thou hast gathered in from thy threshing floor and from thy wine press; and thou shalt rejoice in thy feast, thou, and thy son, and thy daughter, and thy man-servant, and thy maid-servant, and the Levite, and the stranger, and the fatherless, and the widow, that are within thy gates. Seven days shalt thou keep a feast unto the Lord thy God: . . . because the Lord thy God shall bless thee in all thine increase, and in all the work of thine hands, and thou shalt be altogether joyful."

In Leviticus the command reads, "When ye have gathered in the fruit of the land, ye shall keep a feast unto the Lord . . . and ye shall rejoice before the Lord your God seven days."

In the book of Nehemiah the Lord commanded, "Go forth unto the mount, and fetch olive branches and branches of wild olive, and myrtle branches, and palm branches and branches of thick trees, to make booths. . . . So the people went forth and brought them, and made themselves booths, every one upon the roof of his house, and in their courts, and in the courts of the house of God, and in the broad place of the water gate . . . and there was very great gladness."

It is quite evident that the Thanksgiving celebration was the principal festival of the Jewish year. All of their feasts occurred after the harvest, when their material blessings were not only abundant but obvious. The people had both the disposition and the leisure to



express their gratitude in suitable form, for their labor of crop gathering was over.

Plutarch tells us the Jews spread tables laden with fruit and lived during the festival in tabernacles made of palm and ivy and that a few days later they kept another festival. In this they carried boughs of palms in their hands and went into the temple with them. The Levites went before with instruments of music. (For a modern account of the Jewish Feast of Tabernacles see "Jewish Encyclopædia," pp. 656-662, vol. XI.)

The purpose and historic value of Thanksgiving celebrations is well expressed in *Scribner's Magazine* for December, 1914, in a poem entitled "A Feast of Tabernacles" written by John Finley, Commissioner of Education of the State of New York. A portion of the poem is quoted below with his permission in the hope that it may prove both stimulating and suggestive to teachers.

### A FEAST OF TABERNACLES

(By JOHN FINLEY in *Scribner's*, December, 1914)

This shall ye do ; seven days each year  
Ye shall forsake what ye hold dear ;  
From fields of taméd fruits and flowers,  
From love-lit homes and sky-built towers,  
From palaces and tenements  
Ye shall go forth and dwell in tents,  
In tents and booths of bough-made roofs,  
Where ye may hear the flying hoofs  
Of beasts long gone, the cries of those  
Who were your father's forest foes,  
Or see their shadows rising fast  
Along the edges of the past ; —

All this that ye may keep in mind  
The nomad way by which mankind  
Has come from his captivity,  
Walking dry-shod the earth-wide sea,  
Riding the air, consulting stars,  
Driving great caravans of cars,  
Building the furnace, the bridge, and spire  
Of earth-control and heav'n desire,  
Rising in journey from the clod  
Into the glory of a god.  
This shall ye do, O men of earth,  
That ye may know the crownéd worth  
Of what ye are — and hope renew,  
Seeing the road from dawn to you.

In Greece the feast of Demeter occurred in November and lasted nine days. Only married women celebrated this feast. Two dignified matrons were selected to perform certain sacred functions in the name of the others. They also arranged the sacred meal which corresponds in a measure to our Thanksgiving dinner. On the first festival day the women of Athens went in a great procession amid mirth and rejoicing to the temple of Demeter on the promontory of Coliás where they celebrated Thanksgiving. On the third day they fasted. Then followed a celebration in Athens for three days. On the first of these, or the fourth festal day, sacrifices were offered to Demeter. Honey, oil, milk, and native fruits were placed upon her altar. On the fifth day there was a procession of torch-bearers who marched from Athens to Eleusis. On the sixth, thousands of people, dressed in festal robes, decked with garlands, and carrying torches, chanted the praises of



Demeter. The last three days were spent in sports, sacrifices, and feasting. The symbols of the goddess were poppies, ears of corn, and a basket of fruit.

The Romans worshipped Ceres as a harvest deity. The festival was called Cerelia and occurred on October 4th. A fast among the common people was the first feature of the celebration. Then an animal and the first cuttings of the harvest were offered to Ceres. There were processions in the fields and rustic sports and music. The ceremonies ended with a feast of Thanksgiving.

In England we can trace the feast celebrated under the name of "Harvest Home" back to Egbert's day. In a few places the old method of celebrating the day still survives. It took place at the close of the reaping season, not the "Ingathering." Much ceremony was attached to escorting the last load to the barn or to cutting the last sheaf. Neighbors vied with each other in getting the harvest home as early as possible. In Scotland the last sheaf gathered was called the "Kern." As soon as it was bound and set on end the reapers announced, we have "got the Kern." Then an image dressed in a white frock and colored ribbons, crowned with heads of wheat, was hoisted on a pole. This was called the "kern baby" or "harvest queen." They followed this in a procession to the barn where they sang and danced and partook of a harvest supper.

Sometimes the last sheaf, instead of being carried on a pole, was placed in a wagon called the "hock-cart." Musicians preceded the cart. The reapers, both men and women, tripped after, hand in hand, singing and shouting. One of the old songs has come down to us:

“Harvest home! harvest home!  
We’ve ploughed, we’ve sowed,  
We’ve reaped, we’ve mowed,  
We’ve brought home every load.  
Hip, hip, hip, harvest home!”

In more modern times it became customary to have a general harvest festival for a whole parish. (See George Eliot’s “Adam Bede,” Chapter 53, for a description of a Harvest Home supper.) All the farmers contributed to the supper. All the laborers attended. The festival commenced with a special service in the parish church which was suitably decorated for the occasion with fruit and flowers. The religious service was followed by a dinner in a tent or a large building, after which there were harvest sports.

In addition to the annual celebration of Harvest Home, special days of thanksgiving were often proclaimed on exceptional occasions such as on the recovery of a monarch from a serious illness, or the discovery of the gunpowder plot, or the defeat of the Spanish Armada.

The Dutch celebrated Thanksgiving on October 3d of each year in memory of their deliverance from the Spaniards. It was kept as both a religious and a social holiday. The Pilgrims observed the celebration of this day in Holland each year for ten years before they came to America. Through the Pilgrims the custom of celebrating Thanksgiving was introduced as a “Harvest Home” in New England.

The celebration should grow out of the daily work in which the children are engaged. This means that the teacher must decide early in the year the general

character of the celebration to be given by the children of a particular grade. A feeling of genuine gratitude for certain definite blessings or privileges is the chief object to be striven for. Then out of the many possible forms of expressing that feeling in a suitable way the pupils working together suggest what should be done and how it should be done. The children in the three primary grades should not be expected to write plays. Their method of dramatic work is very different from that used by adults. Primary children of the same age vary greatly as to their dramatic ability. The work of harvesting, or of making pumpkin pies can be acted out by them. Pantomime with or without music, or pantomime with some dialogue, is a suitable form of expression for the first grade.

No one form of representation should be insisted upon in the primary grades. Nor should well-developed pantomime be expected. All of their representation will be crude. The chief aim is to have freedom in action and vivid portrayal. If the children are imaginative and free in bodily expression the pantomime will possess charm. Poor enunciation and weak tones, so common with children in the first grade, often mar the attempt at dialogue. Probably the most satisfactory expression for the Thanksgiving celebration of primary grades will be secured by combining speech, pantomime, march, dance, poem, and song.

As a rule, pantomime needs to be accompanied by music to hold the parts together if the scenes to be represented are long or require elaborate gesture to tell the complete story. Short pantomimes, where the action is simple, need no music. The children have had prac-

tice in impromptu pantomime and gesture in the classroom. They can represent people at work, for instance, or at play. Primary children can act out husking corn, gathering nuts, picking apples, bringing home the grain, setting the Thanksgiving table, giving a party, going to grandmother's to dinner, and a host of other industrial and play activities connected with the celebration.

How to lead children to put their natural expression into a form that the listeners can understand most readily is a difficult problem to solve. The teacher must discern the merit in the various fragmentary suggestions of the children, select the most desirable spontaneous expressions, and bind all into a related whole. Skillful guidance and a definite aim will be necessary at each stage. The little children have not the experience necessary to enable them to imagine the final result. No matter how clever, imaginative, or dramatic a group of children may be, much suggestion, stimulus, and direction on the part of the teacher will be necessary to produce a worthy and fitting appeal to the audience.

Even when a teacher realizes that a particular idea is wholly within the range of childish emotion, and that a child ought to be able to express it in a fairly adequate way, it will often be necessary to question and present the situation in such a way that the child may realize what it demands in action. She should not dictate in words what he should either say or do. Nor should she act it out for him to imitate. She must keep constantly before the child's mind that his action must tell the story to the person who does not know it.

As far as possible, each child should have a part in the final performance. Of course the children best adapted

to the parts can render them best, but in the marches, and in arranging the decoration of the room; in the making of scenery or the arrangement of it, or in dressing special characters for a part, a definite assignment can be given to even the least gifted pupil in the class. An individual assignment helps to make each child feel that he is indispensable to the success of the whole.

Certain details which seem obvious to an experienced adult the teacher will need to emphasize constantly with the primary children who have not yet learned that a person speaking to an audience must face the audience, or that the attention of the audience must be prepared for a situation, or that the entrance of an important person must be emphasized, or that sufficient time must be given for an action, or that groupings should show balance.

The celebration may assume many different forms. If the rejoicing over the harvest is to be the keynote of the celebration, many suggestions can be gained from the old Hebrew, Greek, Roman, and old English celebrations. If it seems preferable to emphasize the close of the summer season and the approach of winter, the description of autumn by the poets will prove suggestive.

If the chief aim is to commemorate the first Thanksgiving on the bleak New England coast, much material can be found in prose and verse describing that event. If the keynote of the celebration is to show the national rejoicing in America over certain features of our civilization, such as spiritual blessings, political blessings, the bountiful gifts of nature, the inventive genius of our men, the opportunity offered to labor and look forward, — greater portion of the program will have to be assigned

to students in the upper grades. Only minor parts could be given to children in the primary grades. But the music, if well selected, will enable the primary children to share in the celebration and to appreciate some of the beauty and value in what they see and hear. Their appreciation will be emotional rather than intellectual, and will be heightened by performing some minor part.

Music can be used to stir emotion, to create the required mood, and as a means through which the emotions when aroused can find a suitable form of expression. Great care should be taken in the selection of the music. A song can sometimes render a general idea in a concrete form easily grasped by the listeners. Lydia Maria Child's "Over the River and through the Wood" gains in meaning when children "act it out." When the school as a whole sing the selection, the song carries them all away in the sleigh to grandmother's. It serves to fix in the memory the local color. It locates the scene as to time and place. Music adds impressiveness to ceremonies and processions. It makes joyousness or mirth contagious and is perhaps the best medium to stimulate the audience to enter into the festive mood of the day.

The following celebration of Thanksgiving was planned by the children of grades one and two under the guidance of their teachers. The children of the first grade planned to show what we should be thankful for, and to whom we should say "thank you." The children of the second grade endeavored to make clear to the children of the first grade what people were thankful for in grandmother's day, and long, long before grandmother's grandmother came to earth. Both grades were to participate in a "thanksgiving feast" prepared by themselves.

The first grade children decorated the room with autumn leaves, bright red berries, and piles of nuts and fruit. On a large side table were placed the fruit and vegetables, and bread and other food products brought by the children of both grades to be given to poor people for their Thanksgiving dinner.

While the children of the first grade and their teachers were in an adjoining room popping corn for the feast, the children of the second grade, assisted by their teacher, arranged the tables and set them. They had made the place cards and the paper dishes for the popcorn during the preceding days. They had also folded the napkins, and planned the menu, and the decorations for the tables, which were bright, pretty, and attractive. The feast came at the close of the exercises and some of the mothers came to share in the children's pleasure. The program follows:

### PROGRAM

#### A SPIRITED MARCH.

SONG — "The Apples have been Gathered."

#### THANKSGIVING STORIES — Pupils of Grade One.

*First child* holds an apple so that all can see it and tells its story, then tells to whom we should say "thank you" for the apple.

*Second child* holds up a piece of coal, tells its story, and names the people to whom we should say "thank you" for the coal.

*Third child* presents a picture of a wheat field, a small bottle of flour, and a piece of bread, and traces the bread back to the wheat field. At the close of the story she tells us to whom we should say "thank you" for our bread.

*Fourth child* tells the story of a toy hammer.

*Fifth child* tells the story of some building stones.

*Sixth child* tells how the butter we will use in our sandwiches to-day was made.

MARCH — Through the halls, about the room, and back to place.

(Second grade children join in this march.)

“OVER THE RIVER AND THROUGH THE WOOD”

(Acted out by children of the second grade.)

A DIALOGUE BETWEEN FATHER TIME AND A LITTLE CHILD.

(Two children of second grade.)

Father Time is very old. He totters when he walks. He wears a long cloak and leans on a staff. His long hair and long beard are white. In answer to the child's questions he tells her how people lived long, long ago when they had no homes, no farms, no stoves, no tame animals, and no tools except their own hands and teeth.

TREE-DWELLERS SEATED AROUND A FIRE.

The clan mother is tending the fire. The others are eating nuts and dry roots and listening to stories of struggles with wild animals before they had any *fire*.

SONG — By both grades.

MARCH —

One of the teachers plays the piano while the others assist the children in finding their places at the table by examining the place cards. Each child continues marching until he has found his card. All the children stand until the piano gives the signal to be seated.

The children of the third grade gain many ideas concerning the celebration of holidays in other countries before the close of their year's work, but at the Thanksgiving season they are not sufficiently familiar with any



of them to act them out in dance and song, in marches and processions, unless the teacher has planned in advance to concentrate upon some particular way of celebrating Thanksgiving. However, in their second grade work last year they learned Indian corn songs and Indian dances after the Thanksgiving season had passed. Now is the time to review this material and utilize it in the third grade celebration.

In "Indian Boyhood" by Charles A. Eastman, we have true stories of Indian manners and customs written by an Indian. "Hakadah's First Offering," pages 101 to 112 inclusive, gives a story that is full of interest and can be acted out by third grade children. The setting is an Indian camp with open front and fire in center. On one side of the fire is Uncheedah (the grandmother), on the other side is Wachewin, an old woman who has been asked to assist in the first personal offering of Hakadah (a boy of eight) to the Great Mystery. The boy Hakadah enters carrying in his hands a bow and arrows. The small birds and squirrels that he has killed with these weapons dangle from his belt. His dog Ohitika is there.

*Scene I.* might be a dialogue between the boy and his grandmother which would disclose the character of the sacrifice to be made and its purpose.

*Scene II.* might represent Uncheedah and Hakadah performing the ceremonies over the dead Ohitika by the use of the paints, the tobacco, and the peace pipe, and might close with the grandmother's prayer to the Great Mystery to make the child a great warrior and hunter.

*Scene III.* might represent Indian braves returning from the hunt. The setting for the scene might be an

Indian camp in which the squaws are braiding grass, making baskets, bead work, and moccasins. Some are singing lullabys to the papooses whose cradles are hung upon pegs. A few Indians are making bows and arrows. The Indian braves enter from a hunt carrying game. They are greeted with shouts of approbation. Then the men join in a hunting dance which is followed by the singing of a corn song. Finally the ceremony of returning thanks is begun. This includes throwing tobacco on the fire so that their prayers may rise with the smoke. To furnish a contrast and to utilize this year's new work, a Hebrew thanksgiving ceremony might be the closing scene of the day's celebration.

The Hebrew thanksgiving might include a procession of pilgrims to attend the "Feast of Tabernacles." Each carries a palm branch. At each end of the stage might be a booth made of boughs to remind them of the days when they had no settled homes. An altar may be placed in the center of the back of the stage. On this the offerings of fruit, oil, and grain are laid. Psalms of praise and thanksgiving are sung. Miriam and her maidens, dressed in scarlet, yellow, and white, may render a thanksgiving dance. (*Curtain.*) Some song of praise and thanksgiving should then be sung by the whole school.

There are many references for Indian music and Indian ceremonies given at the close of the chapter dealing with work for second grade. Some metrical interpretations of Hebrew psalms are given below as suggestive of the Hebrew spirit of thanksgiving. Some of these verses might be repeated by the pilgrims as they lay their offerings upon the altar. Some of the songs might be sung by the whole school. The whole scene should be digni-

fied and reverent. Most children hear Old Testament stories at home and in Sunday School, and the story of Joseph told in the third grade will stimulate the children to get the costumes and to try to learn more about the customs and ceremonies of his people.

The above is one way of relating the daily work to the celebration of Thanksgiving, which seems to be the most difficult celebration for inexperienced teachers. When the children enter the fourth grade they will have a knowledge of Dutch life as a background for the stories of the Pilgrims who came to America. They will enter into the New England celebration with zest because they have some basis for appreciating the trials of the Pilgrims and the causes for gratitude. In the author's judgment it is a serious mistake to repeat the same type of celebration in each grade. The charm of novelty is lost and the stimulus to effort is not so great. In the fourth grade, as in the third, there ought to be a contrast between the types of Thanksgiving. Because the children are familiar with the Dutch manners and customs from their third grade work of the preceding year, they may undertake to represent a Dutch Thanksgiving as well as the first Thanksgiving in New England. In this way there will be a progressive series of celebrations, each a little more difficult than the preceding, and the children's experience will be enlarged in a natural way.

### THANKSGIVING DAY<sup>1</sup>

(Song for the Whole School)

Praise to God, immortal praise,  
For the love that crowns our days;  
Bounteous source of every joy,

Let thy praise our tongues employ ;  
All to Thee, our God, we owe,  
Source whence all our blessings flow.

All the blessings of the fields,  
All the stores the garden yields,  
Flocks that whiten all the plain,  
Yellow sheaves of ripened grain ;  
Lord, for these our souls shall raise  
Grateful vows and solemn praise.

Clouds that drop their fattening dews,  
Suns that genial warmth diffuse,  
All the plenty summer pours,  
Autumn's rich o'erflowing stores ;  
Lord, for these our souls shall raise  
Grateful vows and solemn praise.

Peace, prosperity, and health,  
Private bliss and public wealth,  
Knowledge, with its gladdening streams,  
Pure religion's holier beams ;  
Lord, for these our souls shall raise  
Grateful vows and solemn praise.

<sup>1</sup> Reprinted by permission of D. Appleton & Company.

## METRICAL TRANSLATION OF THE XLVII PSALM OF DAVID<sup>1</sup>

(To Sing in the March or Procession)

O all ye people, clap your hands  
And with triumphant voices sing ;  
No force the mighty power withstands  
Of God, the universal King.

He shall assaulting foes repel,  
And with success our battles fight;  
Shall fix the place where we must dwell,  
The pride of Jacob His delight.

Your utmost skill in praise be shown,  
For Him who all the world commands;  
Who sits upon His righteous throne,  
And spreads His sway o'er heathen lands.

<sup>1</sup> Reprinted by permission of D. Appleton & Company.

#### STANZAS TO BE RECITED BY CHILDREN

*First child.*

Let the trumpets at the festival  
Their joyful voices raise  
To celebrate th' appointed time,  
The solemn day of praise.

For this a statute was of old  
Which Jacob's God decreed  
To be with pious care observed  
By Israel's chosen seed.

*Second child.*

Ye nations, to God  
Vow homage sincere,  
Devote to Him gifts,  
Love, worship and fear;  
Before Him, ye mighty,  
Your spirits repress;  
Ye high, and ye humble,  
His wonders confess!

*Third child.*

Thy goodness does the circling year  
With fresh returns of plenty crown ;  
And where thy glorious paths appear,  
The fruitful clouds drop fatness down.

*Fourth child.*

Large flocks with fleecy wool adorn  
The cheerful hills ; the valleys bring  
A plenteous crop of full-ear'd corn,  
And seem, for joy, to shout and sing.

*Fifth child.*

Lord our God, for these, Thy bounties,  
Hymns of gratitude we raise ;  
To Thy name, for ever glorious,  
Ever we address our praise.

The celebration of Washington's Birthday offers obstacles that seem at first almost insurmountable.

The teacher of keen intelligence and wide reading is able to compare Washington with the greatest men of other times and countries and to appreciate the unique quality of his renown. But the primary children are still unacquainted with the great heroes of romance and history and can secure only a meager knowledge of the conditions that produced them. To say that he was a nobler human type than any one of them, more complete in his nature, more happy in his cause or more fortunate in the issues of his career, would be to say words devoid of significance to primary children because they have not had sufficient experience of life or a sufficient knowledge of history and literature to understand such a statement.

The Celebration of Washington's Birthday.

Students in the high school know something of the importance of Washington's influence in the Federal convention of 1787. They know how he withstood popular clamor and guided the new government for eight trying years. They can understand much of his civil and military achievements. They think of him as a man who could face adversity and overcome obstacles, a man victorious in war and successful in peace, but no such picture of Washington can be made comprehensible to children under ten years of age.

Nevertheless, the primary teacher may gain the inspiration and the courage necessary to carry through an appropriate celebration of the day by calling to mind that not merely thousands but millions of school children scattered all over this vast country of ours are commemorating the same event. Monuments of rare excellence have been reared to show the appreciation of a grateful people for him who taught Americans what greatness is, and pointed out the pathway to undying fame; but it is the teachers in our public schools who build a *perennial* monument to Washington. It is their privilege to make him live again in the hearts of each successive generation and thus build up the American ideal of a public servant. Surely such a privilege, such an opportunity, is a motive strong enough to make each teacher eager to do her part, however small, in giving Washington a million tongued fame.

The celebration of this holiday like all other holiday celebrations should grow out of the daily tasks. If the teacher plans to celebrate holidays at all, she should make the celebration an organic part of the year's work. Surely the importance of this holiday warrants the expenditure



*John Faed.*

GENERAL GEORGE WASHINGTON.



of sufficient time and effort to produce a worthy and impressive celebration. The music should be stirring. There should be marches, processions, and songs and possibly a stately minuet. In rural schools and in city schools where older students are in the same building with the youngest children the greater portion of the celebration should be mapped out and carefully planned in the upper classes. The material to be used is so abundant that a very different type of celebration could be given each year for several successive years. In the senior year of most high schools American history is studied. It is also studied in the eighth grade. The historic investigations can be assigned as regular work in those classes. Patriotic songs can be rendered by the whole school. The primary children should have only a *minor part* in any such celebration. They should participate in the marches or processions or flag drills and in the songs. Much of the significance of such a celebration the youngest children will fail to grasp, but they will be impressed with the patriotic fervor and reverence and festal spirit far beyond their power to express. The high school classes in English may compete in writing prologues to introduce the scenes planned by the classes in American history. The scenes should be so planned as to include all of the pupils if possible. The geographic location and the arrangement of the building will determine in a measure what can be done. *E.g.* If the location is Trenton, N. J., the school might undertake to enact the following scenes :

1. Hessians gayly dressed feasting and carousing in Trenton, December, 1776. German bands and German choruses are heard in the distance.

2. On the opposite side of the Delaware River is George Washington, dressed in a long black cloak, going from group to group of hungry, shivering Americans clad in homespun. All are intently watching the cakes of ice in the river.

3. Washington's army captures the Hessians December 25, 1776.

4. (Thirteen years later.) Washington's reception by the maids and matrons of Trenton on his way to New York City to be inaugurated President of the United States.

5. The crowning of Washington.

A young lady dressed in the stars and stripes to represent America recites the prologue that introduces each scene. The first three scenes afford opportunity for the boys in the high school and in the two upper grammar grades to participate. The two last scenes offer a similar opportunity for the girls of the entire school. The matrons of Trenton can be represented by the girls in the upper classes. The primary children may scatter the flowers in Washington's path and thus reënact the scene. The words composed for the occasion are preserved and are in part as follows :

Welcome mighty chief, once more  
Welcome to the grateful shore ;  
Now no mercenary foe  
Aims again the fatal blow —  
Aims at thee the fatal blow.

Virgins fair and matrons grave ;  
These thy conquering arm did save  
Build for thee triumphal bowers,  
Strew, ye fair, his way with flowers —  
Strew your Hero's way with flowers.

In the last scene the stanzas of Hezekiah Butterworth's "Crown our Washington" could be recited by four girls chosen to place the crown of laurel on the statue of Washington or on a picture of him. As the last three lines,

"To highest achievement the school leads the van,  
And crowning thy brow with the evergreen vernal,  
We pledge thee our all to the service of man!"

are recited, a girl places a wreath of laurel or evergreen on the statue. The exercises might close with the singing of Keller's "American Hymn" by the whole school. The best part of every such celebration is the enthusiastic, earnest work necessary to plan and carry out in detail each part of the program. The spirit of coöperation and the vivid realization make lasting impressions upon all who take part. Schools located in Philadelphia, Pittsburgh, New York, Boston, Baltimore, or any other section would naturally select scenes more appropriate to their locality. The references at the close of this chapter will give suggestions for costumes and decorations.

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